

HARDWARE

FANZINE SPRING 1994

COME TO THE
DARK SIDE...



THE LOCAL ISSUE:

interviews with

CHAIN TO THREAD

DEADGUY

HOLESHOT

BLEED

three Sung scroll

REVIEWS OPINIONS

RECORD

COLLECTING

SPITBOY

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Welcome to #4. Can you believe it has already been a year? Time flies as they say. Sometimes I can't believe I actually still do this. This is the "Local Issue" because all of a sudden there has been an influx of new (newer) bands and I want to be the first to cover them. The scene has been flourishing as of late, but I have been finding myself a bit disillusioned. Not to worry, it's not like the last time (when I promised never to write again. Yeah right.) though I'm starting to fidget. I'm going through one of those "I don't know what I want" phases I guess.

Normally, I don't have thanks lists, but since it's been a successful year, I want to give nods to the proper people. With you, we are nothing. So thanks to: Charles Maggio, Mat Gard, Justine De Metrick, Mike D'elia, Trish Bihon, Pat & Rich/DBNO, Shawn O'Hern, Dean Eshleman, Dan/Cavity, George (Sorry, we broke your tape recorder!), Mike Carreire, Matt Average, Carrie Crawford, Lali Donovan, Timojhen Mark, Dave Mandell, Chickenhead (For wanting us to die a horrible death!!), Bill Florio, Geoff and the people at Middlesex, Rob and the people at Rutgers Cook Campus, and to all our distributors (past/present and future) I might have forgot and everyone else I might have forgotten, also, to everyone who bought this fanzine! Thank you kindly!!!!

thought thought thought thought

What ever happened to flyers for shows? It used to be people made the most elaborate flyers to advertise future shows. Now it's like, "Here's a piece of paper I scribbled on." Doesn't anyone care how their shows are presented anymore? The last good flyers I saw were years ago for those early ABC No Rio shows. They were flyers that you wanted to keep not just throw away. Flyers are one thing the hardcore/underground scene has definitely let go. I want to do some like I used to, it's just that I don't know when the shows are far enough in advance to work on a nice flyer. I'm not talking about some computer generated flyer that any monkey can do with a Mac. Cool art, band logos and a nice layout is what I want to see. Things are just to word of mouth around here. I want to get something handed to me that is going to make me excited about going to the show. Maybe this is something that will change.

last word last word last word last word

5/4/94 Well, as we start winding down and getting this 'zine to press, I find that I really didn't have much to say this time around. (Just look at my page!) Number five will be dubbed "The Brett Issue" because I'm going to basically take the summer off and Brett is going to do the entire issue. I'll write some reviews and such, but Brett is doing all the interviews, layouts, etc... I'll probably just do all the typing. Look for it about August. Have fun this summer. By number six I'll have tons to talk about, bye! -DK

local news local news local news

Well, actually there is quite a lot of stuff going on now. Things are picking up but I don't know about the summer. That's usually when things start slowing down. O.K. first off, contrary to last issue, Jon Hiltz's is still having shows. (A lot actually.) There were some thefts of CD's and someone's wallet (which had \$90 in it.) If you think you are cool stealing stuff from a person's house that graciously lets you be there, you are not. You are an asshole. While we are on the subject of people being royal assholes, on March 5th my friend Trish Bihon put on a show at a community center near her town. It was one of those real laid-back affairs, a benefit for a women's shelter, etc... Do you know what some asshole(s) did? Someone thought it would be cute

to trash an upstairs children's playroom, graffiti the walls and ripping apart stuffed animals. Fucking intelligent. I'm not sure what the final result was (if there can be future shows at this place.) but it's really annoying to know that there are people involved with the present "scene" (Those who are supposed to be nice and respectful.) that would do such a thing. Yeah, you are so punk, asshole. Don't let me find out who did it.

Mat Gard is ending RADIO RIOT after three years of publication. It's an end of an era as far as I'm concerned. He's sort of burnt on it and I can totally relate. A big blockbuster issue 36 will be the nails in the coffin. Send all sympathy cards and lilies his way. I think RADIO RIOT was probably the best fanzine thing in the last three years and it will be missed. Christine Boarts is expanding SLUG & LETTUCE to 12 full-size pages and increasing publication to 7000 copies. The only thing is it's going to cost more (52¢ postage to: P.O Box 2067 Peter Stuy. Stn. N.Y., N.Y. 10009) It's a must-read. Charles Maggio is planning on starting up a large bi-monthly fanzine ala MRR but concentrating on stuff MRR doesn't cover. There will be a few others involved from other publications. Stay tuned.

The people at Middlesex County College have had their share of problems this season. Only half of the planned shows have happened. Why? The school always seems to schedule events at the same time as shows, thus stating the shows can't happen. The April 23rd show was cancelled because they couldn't get a line-up together. Hopefully, next year will be different. There have been shows like crazy in New Brunswick. The Court Tavern and the Melody Bar have been having all-ages (!) shows on the weekends. I don't know who has set these up, but that's pretty cool. The only problem is that these shows get sold out (?) quick. They are very tiny places. Cook College continues to have great shows but I think that is only during the school year. Charles M. found a space (in a church) in Paramus, N.J., the thing is that it could be a one-shot. More on that later. -DK

LOS CRUDOS

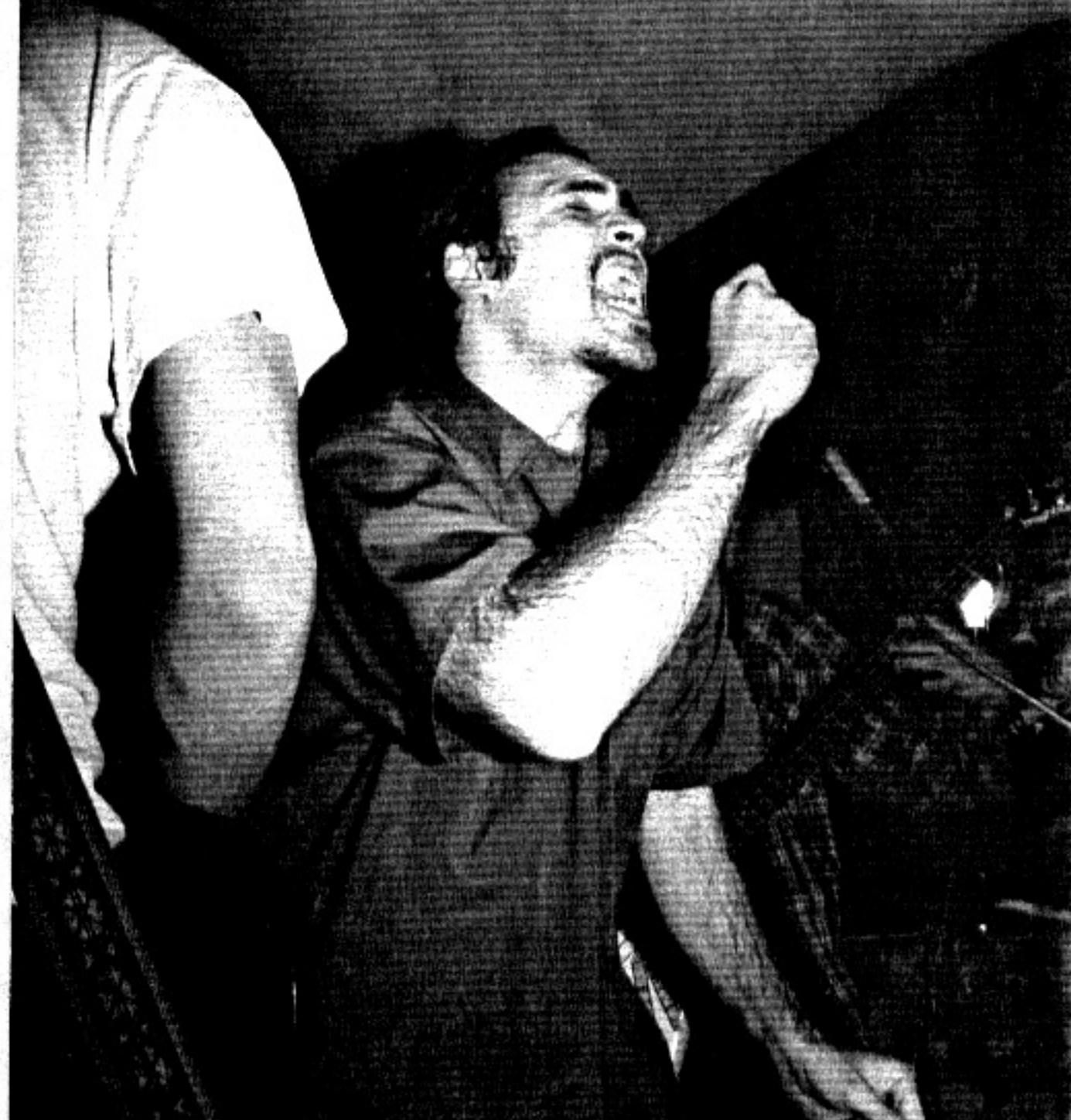


photo: Trish Bihon

THE DARK SIDE OF

"No, Dave, you have to write it. I'm telling you, you must. It has to be written" -Brett Beach

Yes, those are the exact words of my 'zine partner, Brett. He has really been bothering me to do this for the past couple of months. For those who don't know, this column deals solely with the topic of straight edge. It has been written twice before, the first time in '89 for my fanzine IN MEMORY OF..., the second was in '90 in the pages of MINDSET, Charles Maggio and Nick Forte's compilation 'zine. It's been called everything from elitist, stupid, unintelligent and even sexist (?). Some actually like it.

It's been four years since the last installment, so you'd think I'd have a lot to bitch about. Well, not really because actually I came to the realization that I really don't give a shit what people do anymore. But lately, things have been bothering me more and more. What should I do? Should I sit back and watch, not caring? Or should I unleash the bowels of hell in this fanzine and let you all know how I really feel? Well, I have decided the latter. Read on.

Smells like...something died

The suicide of Kurt Cobain has proven the people's love and affection for drug addicts. It's really funny how people are fascinated with rock stars who are substance abusers. They sit there and put them up on a pedestal, once up there they can do no wrong. Then when one of these fuck-ups decides to kill themselves or gets blown away by a mental patient, then the tears start. "Oh, it's such a tragedy!" "What a loss to the music world!" "He/She must have been in a lot of pain." Oh please. Jim Morrison. Drug addict. John Lennon. Drug addict. Jimi Hendrix, Janis Joplin, etc..., etc... all drug addicts. Wake up people. They were not poets, they were pathetic. Drugs are not cool and the people who take them are losers.

I'm on my wine break!

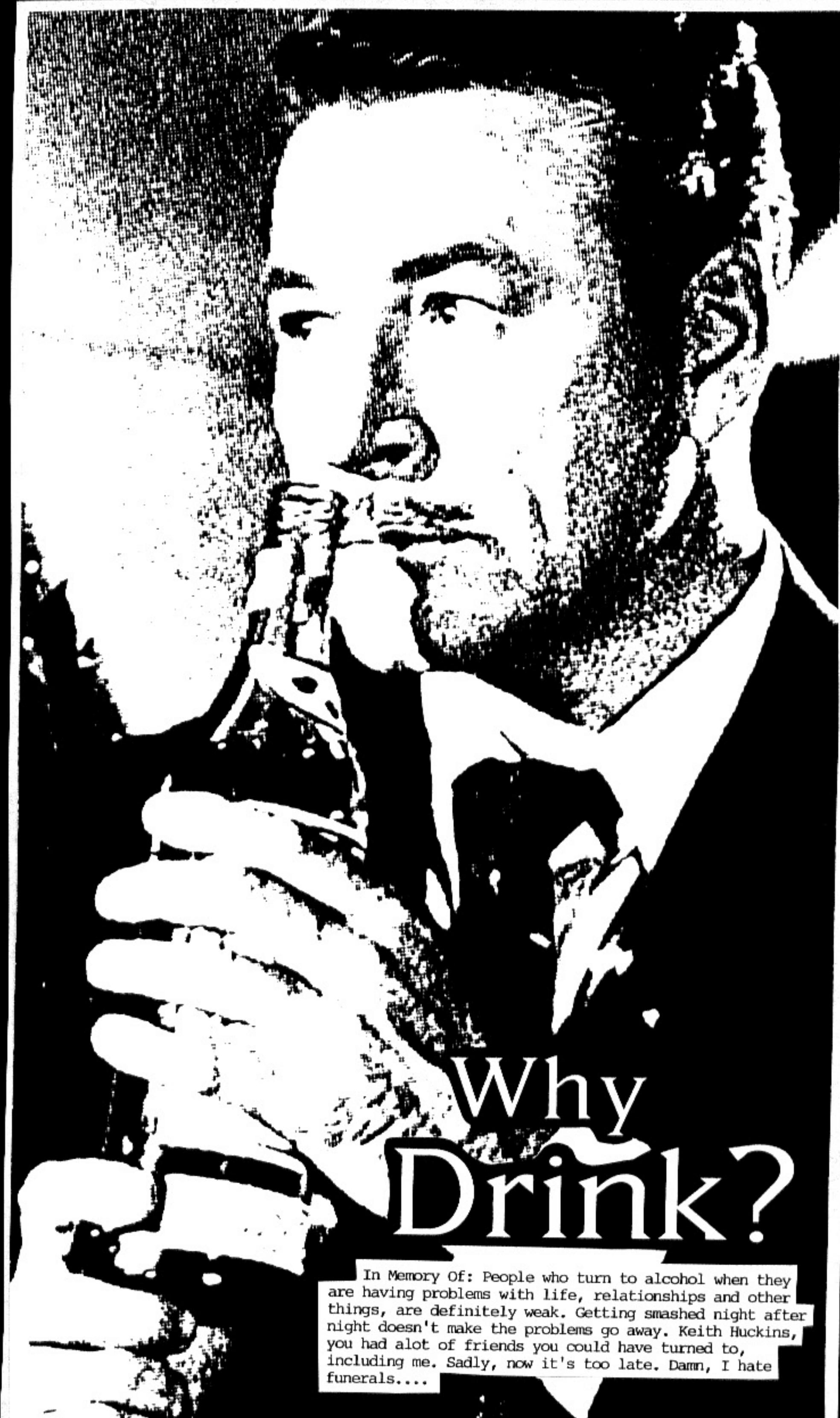
Oh this is a good one. Now one of the new cool things to do around here is drink wine. You know how sophisticated it is. Pour it in your glass, swirl it around and sip it. Don't forget to sniff the cork. Yeah, man. Listen, dorks, wine is not cool. Especially when you drink it to impress a band that passes through or drink it with meals to show your parents you have "class".

You smoke, you choke

The hottest new thing in the punk/hardcore scene is to start smoking. (Even cooler than drinking wine!) Why the fuck would start smoking in your 20s? For a lot of ex-edgers this is the vice of choice. Go to a straight-edge show, take a walk outside to get some fresh air and walk into a wall of smoke. Go to any crustie show and herb is alright, pot fumes so thick you can't even see. But that's cool and very punk.

other gripes...

I've been told that within the N.Y.C. punk/squatter/crustie scene that heroin and crack are quickly becoming the "in" drug to use. If that's "in", I'm "out". Get a life already, you freaks! Maybe we'll be lucky and in a couple of years the punk population there will be wiped out from O.D.s... Isn't it really hip to wear clothes with pot leaves on them? Where the fuck did that come from? Why does everyone want to be a hippy all of a sudden?... To the people who claim they are straight-edge even though they have a drink every now and then: You are not...



Why Drink?

In Memory Of: People who turn to alcohol when they are having problems with life, relationships and other things, are definitely weak. Getting smashed night after night doesn't make the problems go away. Keith Huckins, you had a lot of friends you could have turned to, including me. Sadly, now it's too late. Damn, I hate funerals....

by koenig

THE STRAIGHT EDGE

HARDWARE

It's been a year. I can hardly believe it. Four issues out. A lot of people met. A lot of letters, and I'm really satisfied. I was thinking the other day about how weird it's going to be when I graduate from college (May 20, 1994). I've been going to school for the better part of my life. I don't know how to handle it. I sort of have mixed feelings about graduating actually. On one hand I've worked really hard and I'm sick of that, but I'm afraid I'll fall into a rut and get bored. Get up, go to work, go home, listen to hardcore. Repeat. I do enjoy what I'm doing, so that may help.

Another thing that hit me is how "normal" everyone in the engineering field is. No one at my school, let alone work, has even heard of hardcore. They think I'm some freak. How weird is it going to be to work forty hours a week designing machine parts with a bunch of middle aged men and then jumping off a stage on the weekends? Hopefully I'll have a medical plan at work for any pit injuries.

NEWS... NEWS...

Chris Zusi from RESSURECTION should be home from Notre Dame soon so they may be playing shows around until 108 leaves for Europe. RESSURECTION's LP "I Refuse" is out on New Age Records. They are also releasing a MOUTHPIECE LP soon, too. As for them, they're kind of sidelined due to the fact that their drummer and bass player sold out. Oh yeah, RESSURECTION are going to record the classic HALF OFF song "On Your Own" for a comp. (Yes!) DEADGUY's 7" is out and they have been playing out a lot. Try to catch them soon. LOADED is a new band consisting of Sammy (the Youth), Alex (BURN, PRESSURE RELEASE) and Ian (BURN) with some guy I don't know singing. They sound a lot like PEARL JAM (bad.). INTO ANOTHER maybe signing to a major label soon. The CHAIN TO THREAD/BLEED 7" should be out sometime. Rich and Pat (DBNO fanzine) should be putting on some more shows at the VFW hall in Bordentown. LIFETIME just recorded for a new 7" on Glue Records. HOLESHTOT may possibly be doing a record for Pushead's Japanese label. Unfortunately, the CRO-MAGS broke up. Don't expect anything new from Dischord. Their only immediate plans are a FIRE PARTY CD and a State Of The Union CD. -BRETT

RESSURECTION



What I Hate The Most About...

I just got back from a Yankee game. I sat in the bleachers full of drunk assholes. If you want to drink, that is your choice but I've never, and I do mean never, seen anyone not turn into a complete shithead when they're bombed, especially at a baseball game. There were two huge muscleheads behind us who insisted on trying to pick a fight with everyone. By the seventh inning they couldn't even complete a sentence. People like this make me sick. And the best part is sometimes people ask what's wrong with me.

More news from the "never should of happened" department: I heard that while in Europe, Dan O'Mahoney got completely shit-faced more than a few times. Hey Dan, what the hell were you thinking? Are you stupid? Go back and read all those interviews where you said you would never drink because your parents were alcoholics or something. What are you going to talk about now? Tastes great or less filling? What was going through your mind? You had better get that tattoo removed from your arm.

ON YOUR OWN

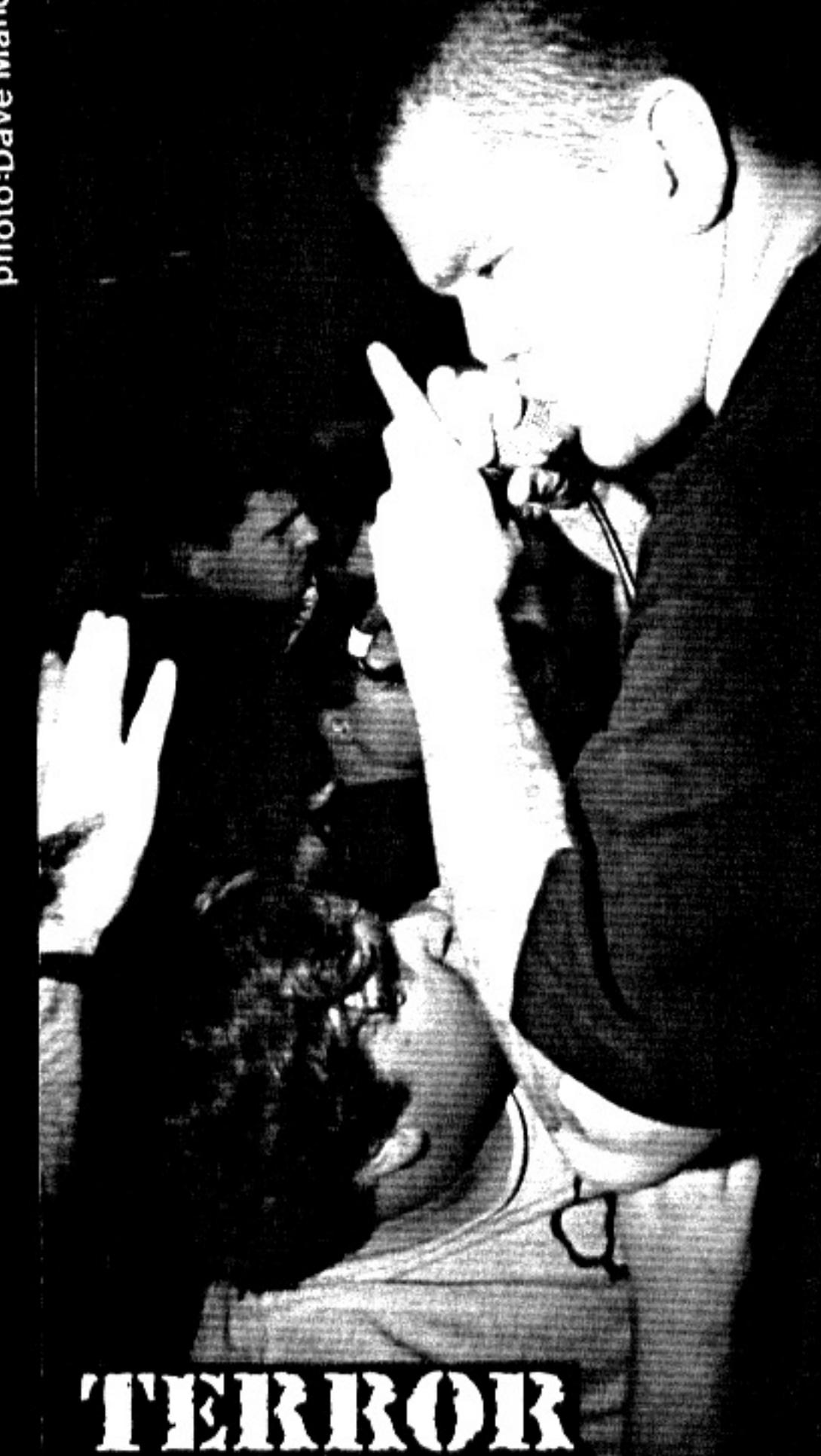
The pressure is mounting, a vice is forming. You couldn't stand ON YOUR OWN!
Take a sip it doesn't matter, but when your addicted your ON YOUR OWN!
You'll be the one to deal with the problem, so make the decision ON YOUR OWN!
They're pulling your leg and once it is broken you'll walk with the crutch ON YOUR OWN!
CHORUS: Peer pressure is always there
They might try to push you
A slave to the bottle
and your..SHIT OUT OF LUCK!
Get used to it now it will always be there and you'll have to face it ON YOUR OWN!
A slave to your weak points
with a long walk to freedom, your ON YOUR OWN!
Everyone's got problems and hiding won't solve them so find the answers ON YOUR OWN!
They're pulling your leg and once it is broken you'll walk with the crutch ON YOUR OWN!
CHORUS

HALFOFF

I think the use of the word "punk" has gone a little bit too far. "Dude, you're so punk!" "You got your eyebrow pierced! That's so punk!" "Blue hair, punk as hell!" Give me a break. If wearing clothes from the Salvation Army is punk then things have gotten pretty lame. If you were a real punk you'd be passed out in a gutter in London with a needle sticking out of your arm, fucking the system and throwing bottles, not sitting in your parents house watching Beavis and Butt-head. Nobody is hard core anymore. Fuck punk. "Punk's dead. You're next!"

SHEER

photo:Dave Mandel



TERROR

Playlist for Spring 1994:

Youth of Today- All
Cro-Mags- "The Age of Quarrel"
Septic Death- All
DYS- "Brotherhood"
Ignition- "Complete Services" CD
Jawbreaker- "24 Hour Revenge Therapy"

By the next issue of HARDWARE Radio Riot will be a deceased publication. I must say that Mat has inspired me greatly and Radio Riot will be missed. It was the highlight of my month.

I've Been Thinking...

I've been giving it a lot of thought lately. Without a doubt there are just some things that hard core needs, and some things that hard core can do without. Of course, these things change with time. The things we need today could be the things we could have done without five years ago. Well anyway here are my suggestions for ten things hardcore needs more of and ten things hard core needs less of, in no particular order, they are all equally important. Take it for what it's worth.

Ten things hardcore needs more of:

1. Good bands.
2. Scary people, like John Joseph or Jay Krakdown, who keep everybody in line.
3. Benefits for people who got arrested or are already in jail.
4. Fast parts followed by good mosh parts.
5. CB's matinees.
6. Show violence (Huge pits, pile ons, stage diving, and an occasional fight would be nice).
7. Flyers with drawings of skinheads moshing.
8. Records with pictures of people stage diving, moshing, and singing along.
9. Songs about getting stabbed in the back and selling out.
10. UNITY !!!!!!!!!!!!!!!

Ten things hard core needs less of:

1. Bad bands.
2. Piercings, backpacks, and died hair. (Sheep)
3. Shows with no stage.
4. Sell outs.
5. Record with huge, long winded, booklets on subjects no one really cares about.
6. Long, slow, boring, weak, crappy, emo songs.
7. Poetry zines.
8. Gas station shirts, and thrift store clothing of all kinds.
9. People who insist on sitting on the floor when bands are playing.
10. Distorted vocals.

I've got big plans for the next issue. It is going to be a nostalgia type thing. We're printing two interviews that were done a few years ago and never printed. It's sure to appeal to a few people.

Special thanks:

Justine, Mandel, Fred Hammer, Carrie Crawford, Mike Kirsch, Matt Average, Timojhen Mark, Lali, Mat, Charles, Rob Fish, Chris Daly, Chris Zusi, (Ressurection), Heroin, Antioch Arrow, Drop Dead, Chain to Thread, Bleed, Spitboy, Holeshot, Deadguy, Failure Face, George Norton, Dan H., Tim M., Mike D'Elia, Trish, Jon Reed, Sean, Jim, Correne, Everone who distributed Hardware, Anyone I forgot, and Geoff for the shirts and being one of the last people who still understand what it's all about.



CHAIN TO THREAD

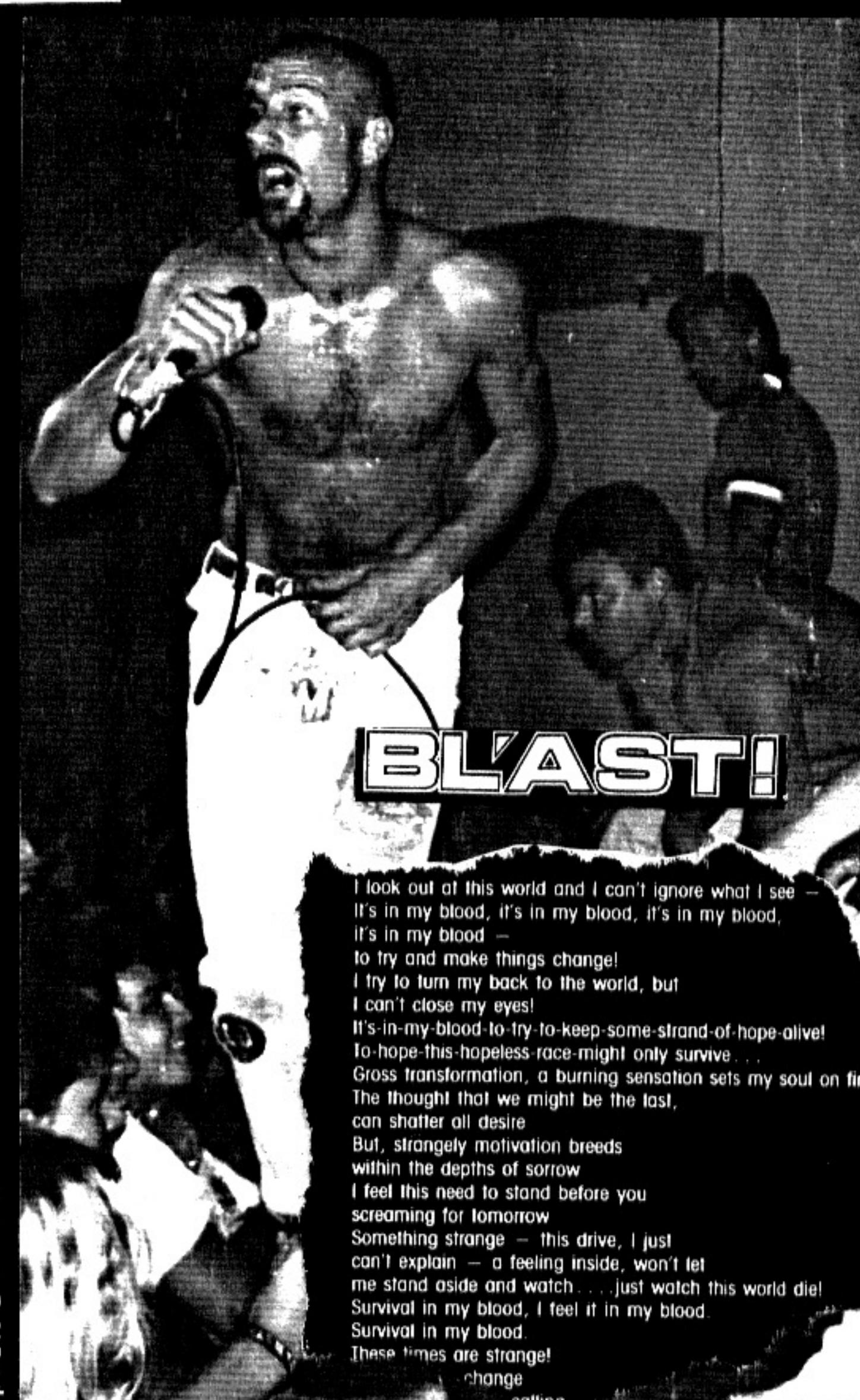
photo: Justine DeMetrick

POISON FREE



SICK OF IT ALL

photo: Dave Mandel



BLAST!

I look out of this world and I can't ignore what I see –
It's in my blood, it's in my blood, it's in my blood,
It's in my blood –
to try and make things change!
I try to turn my back to the world, but
I can't close my eyes!
It's-in-my-blood-to-try-to-keep-some-strand-of-hope-alive!
To-hope-this-hopeless-race-might only survive...
Gross transformation, a burning sensation sets my soul on fire.
The thought that we might be the last,
can shatter all desire
But, strangely motivation breeds
within the depths of sorrow
I feel this need to stand before you
screaming for tomorrow
Something strange – this drive, I just
can't explain – a feeling inside, won't let
me stand aside and watch... just watch this world die!
Survival in my blood, I feel it in my blood.
Survival in my blood.
These times are strange!
change
colling

record reviews

Hey, what's up! Well, once again those award-winning record reviews are coming your way. Send those 7"s, LPs, EPs, demos and CD's in for a fair and brutally honest review. One thing I must get clear to some of you: We don't print ads! If you want us to review something, and you want us to print an ad in return for sending us product, don't send anything! We'll print your address and a price, let the people decide for themselves if they want it. Anyway, without further ado... -DK

A

ANGEL HAIR/BARE MINIMUM split 7"

ANGEL HAIR? Where the fuck did this band come from? Excellent LOUD harsh noisy thrash with vocals I liken to those of BATTALION OF SAVINIS. What happens after I'm pumped to hear side 2? It's then I find out it's a split with a really mediocre band called BARE MINIMUM. Should have been a whole 7". Get.

(Titanic/GSL Records P.O. Box 4674 Boulder, CO 80306)

ASHES

ASHES "Hiding Place" 12"

While this should have been more than six songs (they are lengthy, though), it definitely shows that ASHES are a band to be taken seriously. Songs are more involved than the 7" plus there's a lot more screaming going on by the men. Was expecting a bit more, but I'm content with the results. Also available on CD. -DK

(Network Sound P.O. Box 5213 Huntington Beach, CA 92615)

ASHES CD

Well, I reviewed the 7" a couple of issues back, but now it has been released on CD with their earlier demo (which brings the total time over 40 min.). Most people say the demo is the best stuff and I'm inclined to agree. For about \$5, this is a great deal. Get it and sell the seven inch to someone. -DK

(Network Sound P.O. Box 5213 Huntington Beach, CA 92615)

B

BACKLASH "I'll Get Mine" demo 1993

Originally to be a 7", this N.J. band released these tracks on a cassette instead. Kids into S.E. chunka-chunka music will love it. Problem is, it sounds like everything else in its genre. -DK

(Backlash 16 Simpson Ct. Bergenfield, N.J. 07621)

BRATMOBILE "The Real Janelle" 12"

More brat/snotty stuff from BRATMOBILE. I love it, you'll probably hate it. Songs are a bit longer (There are only six!) and have a superior production than the last LP. Ends with a cover of "Where Eagles Dare" by the Misfits. Good stuff. -DK

(Kill Rock Stars 120 NE State St. #418 Olympia, WA 98501)

C

CAPITOL PUNISHMENT "Messiah Complex" CD

Sometimes I really have to wonder where We Bite gets their bands. This is a really weird cross between heavy metal and rock-a-billy type biker music. Twelve songs, recorded at West Beach. -DK

(We Bite)

CAPITOL PUNISHMENT "Messiah Complex" CD

Never really bought any records by this ancient San Francisco band. Apparently, they are still making music, not too badly I might add. At times, it gets very DEAD KENNEDY-esque musically. I would stick with the older stuff though. Worth a listen. -DK

(We Bite America P.O. Box 10172 Chicago, IL 60610-0172)

CIRCULAR RUBBING MOTION demo

This band sound like a lot of those bands that were on hardcore comps. in the mid-'80s. O.K. but not too thrilling. Silly song titles. -DK

(Circular Rubbing Motion 235 Horizon Ave. #1 Venice, CA 90291 -DK)

D

DEAD AND GONE 7"

Four heavy songs that remind me of NEUROSIS ("Word As Law" period) and ECONOCHRIST, but still keep their own identity. Personal type lyrics and a really good layout make this one damn good 7". -BRETT

(Vinyl Communications P.O. Box 8623 Chula Vista 91912)

DEADGUY "Whitemeat" 7"

Three songs combining a later BLAST! type sound with some more modern elements. They are really heavy at times and really weird at other times. Although the production is sort of thin, this 7" is a good one. -BRETT

DEADGUY "Whitemeat" 7"

DEADGUY's first release doesn't really stand up to their live performances, though it's great and a keeper. Heavy, with good weird guitar parts combined with Tim Singer's vocals makes you ears perk up. The problem is the recording sounds hollow and thin. With the proper production DEADGUY are going to blow everybody else away. -DK

(Da Da Records P.O. Box 112 New Brunswick, N.J. 08903-0112)

DEATHRAGE/THE BURNT split 6"

Yes, that's not a typo. It's a six-inch record, hand cut and filed down. Enough with the talking, let's cut to the chase. If you were living in N.J. and just getting into punk in 1984, you know who DEATHRAGE were. Pat Duncan of WFMU played "Murdering the Brady Bunch" every week for like three months straight. It's not really a song, just a spoken word piece over some really noisy music. Hear what every body would have liked to do to the Bradys but were too scared! Charles tells me that Pat gave him a 20 song tape of them. I'm jealous. Didn't even listen to the BURNT, this could have been a one-sided release for all I care about. GET IT!!!!!! -DK

(Headache Records P.O. Box 204 Midland Park, N.J. 07432)

DEVOID OF FAITH

DEVOID OF FAITH demo

DEVOID OF FAITH play some loud, powerful, later period BLACK FLAG inspired tunes. That part of it is great. What drops this down a couple of stars is the vocals. They are really not that hot and seriously detract from the music. Otherwise, a pretty cool release. -DK

(DEVOID OF FAITH P.O. Box 2263 ESP Stn Albany, N.Y. 12220-0263)



DRIFTWOOD 7"

More California noise that sounds like everything else. I think bands there are taking the easy way out and just trying to sound like they are on Gravity. This 7" has some diversity, but all in all lackluster. Excellent cover though! -DK

(Driftwood 20946 Bryant St. 31 Canoga Park, CA 91304)

E

EMANUEL 7"

This can officially qualify as weird. It sounds like music you might hear coming out of some church in Jersey City on a Sunday morning. -BRETT

EMANUEL 7"

It's really hard to explain this one. Probably one of the worst records I've ever heard (and I've heard a lot!). The thing is that it is hard to describe. I have had people over to listen to it and they all laughed. One of my friends said it sounds like it could be a soundtrack of a really fucked up movie. Playing it on both speeds didn't help. Ugh! -DK

(Embryo 15 Bay 17th St. Brooklyn, N.Y. 11214)

F

FABRIC 7"

Charles tells me that this band is supposed to be the latest "thing" from England. Well, I certainly hope not. Bad wanna-be alternative music. The vocals are really horrible. It's just not happening. -DK

(Whole Car Records 130 Talbot Road London W11 1JA)

FIVE-O "Fall Through" 7"

At first listen, I wasn't too impressed. The second time around though, I really dug this. Well recorded, solid modern hardcore tunes, with a hint of AVAIL on some. I like it better than any other File Thirteen disc. -DK

(File Thirteen Records P.O. Box 251304 Little Rock, AR 72225)

FLOOR 7"

Fans of SLEEP will like this disc. NO! Fans of SLEEP will LOVE this disc! Really heavy and slow. Only two songs?! Where's the LP? Get it! -DK

(Dirge Records P.O. Box 7044 Hollywood, FL 33081)

photo: Justine De Metrick

FLOODGATE "Troubles A' Brewin" 12"

A good Ebullition release? Yes, it's possible sometimes. A lot of people maybe surprised to hear that I actually like this. Quite decent melodic hardcore. Charles says it a RITES OF SPRING rip-off. Maybe, but then again I don't have any RITES OF SPRING records. -DK

(Ebullition P.O. Box 680 Goleta, CA 93116)

FUR "Sex Drive" 7"

Some good power pop here. The singer can definitely cite Debra Harry as an influence, which is a very good thing. Would like to hear more than two songs. Jesse Malin of HEART ATTACK fame produced this. -DK

(Sympathy For The Record Industry)

G

GENERATION OF VIPERS demo

Decent modern hardcore with a noise thing going on. Not much different than most of the bands these days but worth checking out. -DK

(\$3 to: Steve Schmidt 200 Rice St. Little Rock, AR 72205)

GMK "3 Blows Of The Dragonfly" demo

Hate to say this but it's your standard heavy melodic mosh stuff. Then again, there are only three songs here. -DK

(\$3 to: Thean Traynor 779 Rte. 9W Nyack, NY 10960)

GRENADINE "Don't Forget The Halo" 7"

Even though this is excellently packaged and I like a lot of pop stuff, GRENADINE are just a tad slow for my taste. Too slow, actually. This sure looks great, though. -DK

(Simple Machines/Teenbeat P.O. Box 10290 Arlington, VA 22210)

H

HOOVER "Lurid Traversal Of Route 7" CD

HOOVER are the band everyone wants to look and sound like these days. I don't know why. They play slow, dragged-out, modern emo songs. The packaging is even pretty bad. You people in D.C. had better get up and make some good music or else Dischord is up shits creek. -BRETT

(Dischord Records)

HOOVER "The Lurid Traversal Of Route 7" LP/CD

This is extremely "Jon Hiltz's basement" stuff. At times, like the first couple of tracks, it's not bad, sort of aggressive. Then it just lapses into monotonous dirge that just gets repetitive. I just don't get why a lot of people dig this band. Dull. -DK

(Dischord Records)

HI-FI AND THE ROADBURNERS "Demons Of Wicker Park" 7"

Strange for a Victory release, but a definite reflection of Tony's musical taste. Decent rockabilly with some horns. It's a very large scene, esp. overseas and worth checking out because there is a lot better stuff out there. -DK

(Victory Records P.O. Box 146546 Chicago, IL 60614)

HUGGY BEAR "Long Distance Lovers" 7"

Their 5th 7" is sadly lackluster compared to the previous material. I think the production is to blame because there are a couple of good tracks. It's just you can't understand them. This should have been better. If you haven't heard HUGGY BEAR don't get this, doesn't do them justice! -DK

(Gravity P.O. Box 17052 San Diego, CA 92177)

I

IGNITION

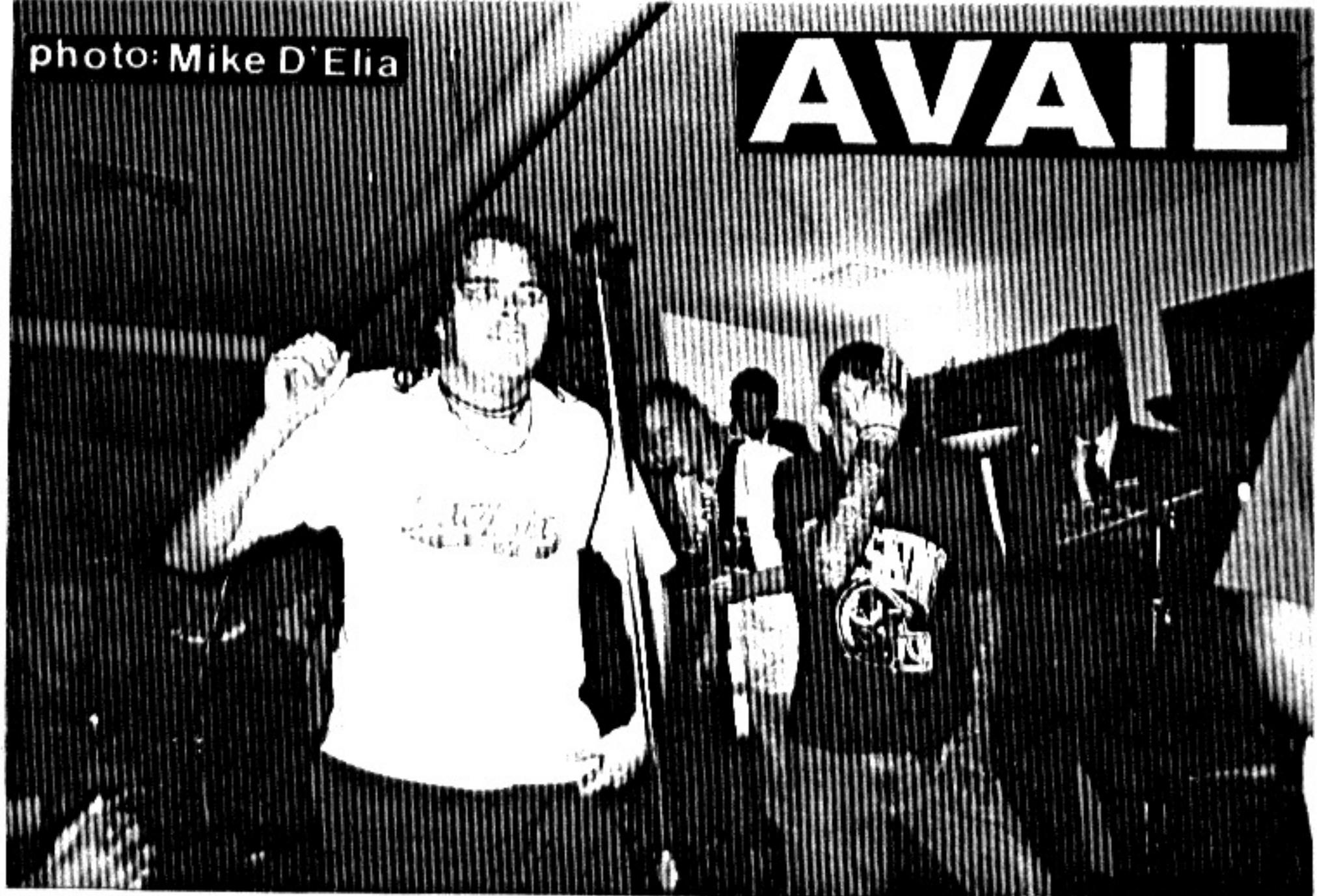


IGNITION "Complete Services" CD

Twenty-seven great songs by one of the greatest bands ever. This baby includes the "Machination" LP, "The Draying Mystic of..." 12", both 7"s, the flexi, a comp. track and an unreleased VIBRATORS cover. The layout is superior to say the least. Again this is the only reason to buy a CD. -BRETT

(Dischord Records)

photo: Mike D'Elia



AVAIL

L

LOIS "Strumpet" LP

For some reason, I just never picked this up. I definitely wasn't disappointed. "Strumpet" is even better than "Butterfly Kiss". Some of the guitars are even electric now. Sound is a lot fuller and it makes for a great record. Again where's the insert K Records? -DK

(K Records P.O. Box 7154 Olympia, WA 98507)

LOS CRUDOS

LOS CRUDOS/MANUMISSION split 7"

Three more great thrash/hardcore songs from LOS CRUDOS and two more duds from MANUMISSION. It comes with a booklet filled with writings about how Native Americans have been screwed by the government. -BRETT

(Lengua Armada)

LOS CRUDOS/MANUMISSION split 7"

This is a benefit for the Western Shoshone Defense Project. (Get the record to read more about it) LOS CRUDOS prove once again that they are masters of their craft. Fuckin' blazing thrash/hardcore, screamed in Spanish, just destroys everything in sight. MANUMISSION on the other hand, prove once again to bite the big one. But not even they can ruin this disc. Get it! -DK

(Lengua Armada 2340 W. 24th St. Chicago, IL 60608)

LOVESICK "Disappear/Broken Glass" 7"

Now I might be able to understand why Tim Yo doesn't want to review "non-punk" records anymore. It's records like this. Really mainstream rock shit masquerading as "indie". Avoid at all costs! -DK

(Smog-Veil Records 441 E. 222 Apt. 13 Cleveland, OH 44123)

LOYAL TO NONE 7"

A very mundane mosh-core record to say the least. Nothing interesting here. -DK

(See Records)

LYNC 7"

Another gem on K Records, only this weak, poppy crap sounds like it was recorded on a toilet. Fingernails on a blackboard would produce a more pleasing sound. -DK

(K Records)

LYNC 7"

Slightly above average pop stuff. Driving like most of the pop punk bands out there, but doesn't really grab me. Some will like it, others... -DK

(K Records)

record reviews



slant 6

SLANT 6 "Soda Pop * Rip Off" LP/CD

I can listen to this over and over. Really great mid-paced guitar pop. There is a slight country influence, but it enhances the sound. Not as straight-forward as the 7" (which is included on the CD). Girl band lovers will definitely want to snap this up. (Beware though: "March 6" is a horrible wanna-be modern jazz thing that should be avoided at all costs!) -DK

(Dischord Records)

SLAP SHOT "Live At SO 36" CD

Who the hell are these metalheads? I still recognize Choke, but... Fourteen live songs, including "No Friend Of Mine", "Back On The Map", "Step On It" and some new ones. This seems really unnecessary, since they played MUCH better live sets when they had all (or at least some) of the original members. -BRETT

This CD was recorded in Berlin on their '93 European Tour. I really can't muster up any feeling for this since I have had and heard (and seen) many better live shows by them. Those people singing along in the crowd should have really kept their traps shut. -DK

(We Bite America)

SNAPCASE "Lookinglasself" LP

I can definitely see why SNAPCASE are popular. They play that chunky-metal type stuff that is so popular with the "big pants" crowd. It's not too bad either, they take influences from HELMET to SLAYER. I am always skeptical of a band with a press kit, though. -BRETT

(Victory Records P.O. Box 146546 Chicago, IL 60614)

SPACEBOY 7"

Well, Clifford is definitely not continuing the tradition of copying BLACK FLAG in his new band. Maybe just a little bit. Very noisy stuff, not conventional at all. After a couple of spins, though, I still didn't get into it. Beautiful color cover, great artwork, no lyric sheet.

(Galaxia P.O. Box 380 SC, CA 95061)

SPAWN 7"

Five-song European straight-edge 7" that sounds like every other five-song European straight-edge 7". Pretty generic to say the least. Hell, it's even on green vinyl! Brett might like this one. -DK

(Emblem Records Rheinstr. 64 47226 Duisburg GERMANY)

SPINANES "Manos" LP

Thought their previous releases were a little thin but "Manos" is an improvement. Here they seem to get a full sound with only a guitar and drums. It's quite possible they are all sappy love songs but I don't know. Sub Pop didn't include an insert. With this type of set-up, I'd only consider LOIS better. -DK

(Sub Pop)

SPITBOY

SPITBOY "Mi Cuerpo Es Mio" 7"

Well, the last recorded work with Paula comes off pretty good, showing their ever-evolving style with a better recording this time. I dig it but I don't think they are ever going to top the first 7". What happened to the packaging? -DK

This seems to be a good follow up to the album because these songs pack more of a punch. I'm curious to see how things with their new bass player evolve and how they work together in the studio. Once again the lyrics are quite personal and I think I'll refrain from comment this time for obvious reasons. -BRETT

(Allied Recordings P.O. Box 460683 San Francisco, CA 94146)

STRUGGLE.

STRUGGLE LP

STRUGGLE are a good band. They may get way too political for their own good at times, but they at least are interesting. Their 7" was more straight forward than this release. Here they get a little more experimental in sound (and more pretentious with the spoken word bits and sound bites). Someone said this sounds like RORSCHACH, I think not. Not even with better production. Supposively, they broke up recently, this is not a bad way to go out. -DK

(Ebullition P.O. Box 680 Goleta, CA 93116)

STRAIN five-song CD

If you like bands like RESURRECTION, INTEGRITY and stuff like that, well...you'll probably like it. I don't. It's just more of that really heavy metal mosh core that gets dull really fast. -DK

(Overkill Records P.O. Box 20224 Seattle, WA 98102)

SUICIETY 7"

I should have reviewed this in the last issue, but didn't get to it. Heavy and droning music, decent. Only two songs though. If you like the records on this label, chances are you'll dig this. -DK

(Repercussion 3871 Piedmont Ave. Box 312 Oakland, CA 94611)

T

TATTLETALE tape

A neat little package that contains some below average tunes. They are sort of folky, using the guitar/drums set up that is all the rage these days. A better recording could have helped, but not much. A miss from KRS. -DK

(Kill Rock Stars 120 NE State St. #418 Olympia, WA 98501)

THUMBNAIL "The Sound Of..." 7"

Better than average modernist hardcore. Fits in well with the File Thirteen line-up. I'm sure they'll be playing Jon's basement in the summer. -DK

(File Thirteen Records P.O. Box 251304 Little Rock, AR 72225)

TIGER TRAP/HENRY'S DRESS split 7"

It's pretty obvious why I bought this...TIGER TRAP plays a whole different style here. Slow and depressing with some of the best production they ever had. I think it's the best song they recorded. HENRY'S DRESS on the other hand is a monotone dirge throughout and gets dull after about 10 seconds. Three or four dollars is pretty steep for one song, so I suggest it for serious TT fans only (or just tape it off a friend). -DK

(Slumberland Records P.O. Box 14731 Berkeley, CA 94701)

TIGER TRAP "Sour Grass" 10"

Nice little "going away" package from these popsters (though I think they could have put more than five songs on this). A slight variation in sound from their LP, but fans will not be disappointed. Of course, no insert. (Attn: K Records, please put inserts in your records!!) -DK

TOTAL CHAOS "Pledge Of Defiance" CD

More evidence that punk is most definitely dead. These guys must pack ABC. Anarchy. -BRETT

TOTAL CHAOS "Pledge Of Defiance" CD

This is just a very blatant rip-off of just about every early '80s English band that ever existed. More than a "nod", a perfect copy. Can't believe there are still bands like this out there. -DK

(Epitaph Records)

U

UNWOUND

UNWOUND "Mkultra/Totality" 7"

In a very simple paper sleeve, the UNWOUND two of their loudest tunes yet. They do the noise thing extremely well. Damn shame my turntable needle picks up early on "Mkultra". LP next. -DK

(Kill Rock Stars)

UNWOUND "New Plastic Ideas" LP

Hot on the heels of the recent 7", UNWOUND's latest is less noisy, a lot slower and more melodic than past efforts. Very enjoyable to say the least. This is going to be a good bike riding soundtrack. -DK

(Kill Rock Stars 120 NE State #418 Olympia, WA 98501)

V

VILETONES s/t bootleg 7"

Bootleg of a classic punk 7" from 1977 that you will not find anywhere. This makes me want to wear leather, give myself tattoos, stick a safety pin through my ear and sniff glue. No really... -BRETT

Records

W

WHATEVER "Deep..." 7"

Rock. Spare Me. Next... -DK

(Dead Beat 1662 Loblolly Ct. #146 Kent, OH 44240)

Y

YOUTH BRIGADE "All Style, No Substance" 7"

The title track to this 7" is from their new album and it sounds like, well... YOUTH BRIGADE. It's a lot better than some of the shit that's coming out, really. The flip side "Sink With California" is from "Sound And Fury". On orange vinyl. -BRETT

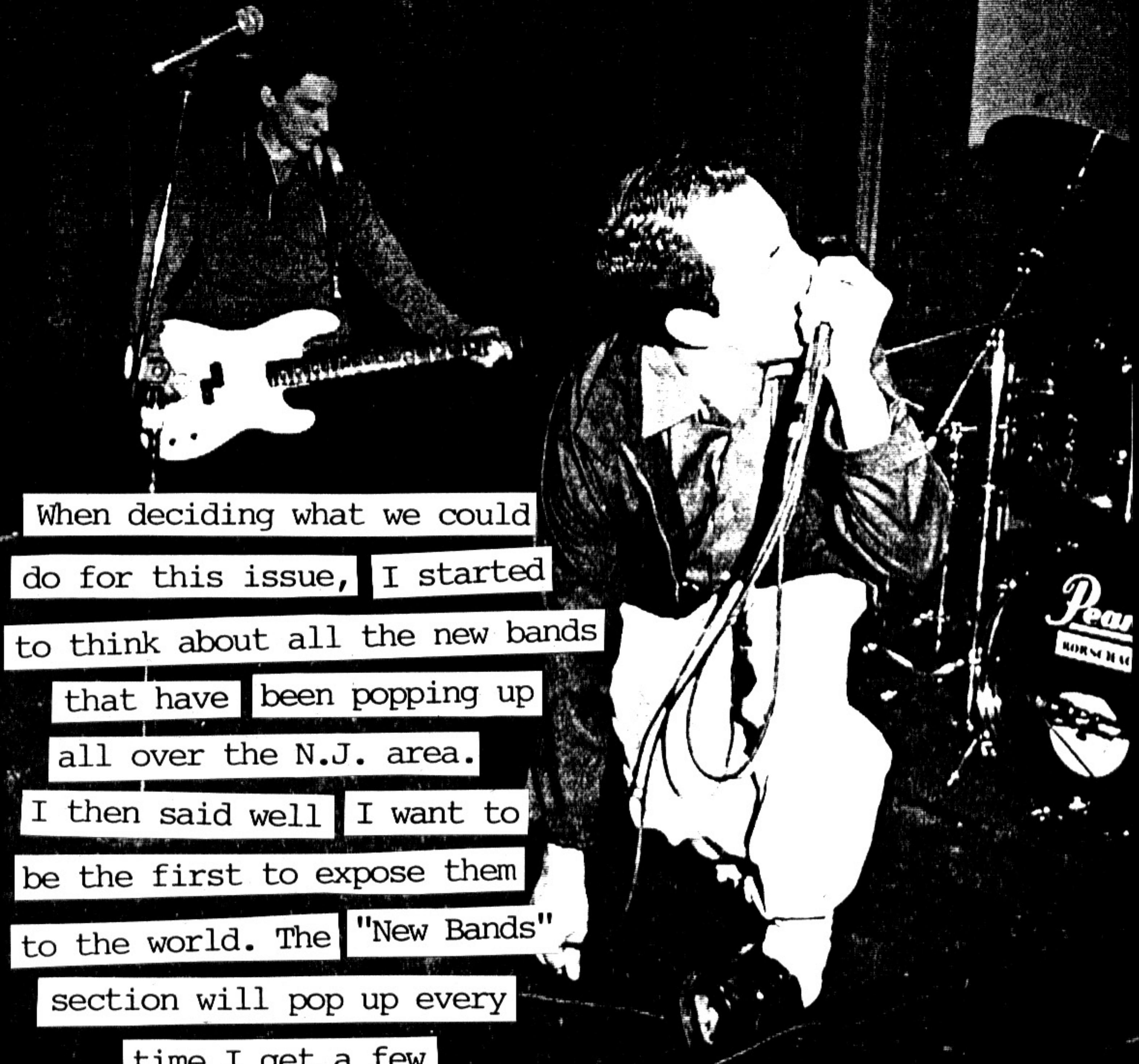
(BYO Records P.O. Box 67A64 Los Angeles, CA 90067)



photo: Justine De Metrick



new bands



When deciding what we could do for this issue, I started to think about all the new bands that have been popping up all over the N.J. area. I then said well I want to be the first to expose them to the world. The "New Bands" section will pop up every time I get a few bands to put in it. All the bands interviewed here are worth checking out, and with the exception of one, have or will have a record out soon. The "local" scene hasn't been this healthy in years. -DK

DEADGUY are not your run-of-the-mill ex-members of band. Loud, thick, heavy tunes with Tim Singer's patented screams. Fairly new to the circuit, a 7" is already out. They are not ones to sit back and watch. DEADGUY is here... Interview before their set at Cook College Rutgers on March 10th 1994

HW: So can you give us a short history of DEADGUY?

Tim: Well, me and Dave wanted to do a band together like forever, since we met. We both live in New Brunswick. He's been in other local type bands. NO ESCAPE was on the skids half the time, so we jammed on this thing called POPGUN but that really sucked. NO ESCAPE then had broken up, Dave lived with Crispy. Originally, it was going to be me, Crispy, Dave and Dan Hornecker. We did one little thing were we did cover tunes. Hornecker didn't work out, he'd rather play drums, kinda just changed direction. Crispy moved to guitar, we picked up Tim who just happened to live in the same house. Now the new and improved version has Keith (ex-Rorschach) on second guitar.

HW: Your sound is sort of hardcore, but takes on some outside influences. When you were creating DEADGUY, what were you shooting for?

Chris: All the bands we did before were hardcore bands but... Right around the same time we started DEADGUY, at least Dave and I started to realize that most of the new bands we liked weren't really hardcore. Like the new NERUOSIS, like you said it has it's beginnings in hardcore but it's taken it to different places. A lot of different kids are starting to like it. More metal kids could be like "Oh, NERUOSIS" or "INTEGRITY". Which was not what we were thinking about when we started DEADGUY. We had just seen the UNSANE play on their last American tour before they went to Europe and they played really well. We were kinda impressed that they made their own sound but they didn't make any references to any one kind of music. They just went on stage and played what they had and that's it. I think those kind of things make more of an impression on us than anything else.

HW: Does it make you angry that people are already making comparisons to other bands?

DAVE: I would say that people will do that in any case, any band, any T.V. show or movie. People are always trying to classify music. It's easier for them to recognize a certain band with another band. It's not making us angry but it's not giving us full credit. I don't think we are ripping off anybody else's sound and there is not that many comparisons. Sure we sound like NO ESCAPE because Tim has the same voice. Beyond that, people should be able to make up their own minds.

TIM: Those comparisons will be short-lived. They happen when things start. You have nothing to go by, like seeing the new Swarrenner movie, you have nothing to go by except for who's in it. I don't think we sound like NO ESCAPE or RESSURECTION. I think we sound miles apart from any of that stuff. I'm doing everything I wanted to do and wasn't able to do in my last band. I in no way want to repeat what I did in my last band, that was three years in my life. A lot of frustration.

HW: After being in a band that really didn't have to work to get shows/records and stuff, did you find it hard to have to start from scratch?

CHRIS: Everybody's been pretty good to us. Things just sort of happened. We really didn't do a lot of work for any of that stuff. We said we had a band and we wanted to play shows and I guess in that aspect, being in those other bands, that's the grace of that. People recognize a certain thing, if they expect bad things, then they are out of luck. If they expect things a least semi-good, then they give you half a chance.

HW: Not like you were in PAYBACK or something...

DAVE: As always, it's a pain in the ass to have to go on you're own and find things. People have been really cool to us and helped us out.

HW: How did you come to the name DEADGUY?

DAVE: Tim and I were watching that John Candy movie ONLY THE LONELY (a favorite of mine-DK). Tim kept going, "Who's the dead guy?" I said, "It's just some random dead guy."

HW: In the three times that I've seen you your sound and set list has seemed to change a great deal. Like how does DEADGUY write songs? Do you seem to be unhappy and scrap a lot of stuff?

DAVE: Well, most of the songs we have written so far have just been me and Chris fucking around in the basement of our house. We come up with different ideas, different rhymes and things like that. Now Keith is coming in and throwing even weirder stuff than we were. We just go and try and make things work as best as we can. At our first show, we had a base of like 5 songs, cut a lot out of those songs. Got down to the point of the song. Since then we try to have one new song everytime we play.

TIM: You can write songs in your basement forever and really not know what they are like until you put them in front of people. The first DEADGUY show, that was just trying to see how things came across. That's how we decided what worked well.

DAVE: We forced ourselves to play that show. We didn't know when we would have a chance to play again, to see what people would think. What people thought of us playing together. A test drive.

TIM: We would sit around saying, "Do we suck? Do we rule?" We have no idea, you know. You can sit in your basement and play, play and play. We just wanted to kick ourselves in the ass.

HW: Do you find that being in different bands that you are settling for less when you are practicing? You might have given in before, but now that it's a new band, it's a fresh start and you want to try everything?

DAVE: Well, actually in DEADGUY, we'll bust our asses, going over parts again and again. Just to get them right, the stupid little things so you don't have to look at each other when you play.

HW: Is everybody happy with the music now? Nobody has to settle?

DAVE: No. Nobody settles. If we don't like it we work it out and hopefully 'til everybody likes it.

HW: Does DEADGUY as a group take on any of the more popular hardcore "causes" like; straight edge, religion or animal rights?

DAVE: We generally nice guys. That's it we are nice guys. We are flexible and we are nice.

TIM: It's safe to say we are anti-organized religion. Like have a head on your shoulders. That's not really politics, that's common sense.

HW: Your bands music has so much anger. Where does a bunch of suburban kids get so much anger?

TIM: Do you want a list?

DAVE: I mean I hate my fucking life. I hate going to school. I hate going to my job. I hate just about everything.



HW: I hate when people say that suburban middle class kids don't have anything to hate.

TIM: That's like Jim Testa said in some interview that all these rich, suburban kids should get a grip and be happy.

DAVE: I'm not complaining about anything, but I don't see any reason why I can't have anger in my own life.

HW: O.K. the songs have titles but you guys use them as numbers. The set list is like "Song 4", "Song 2", "Song 1"...any reason for that?

TIM: Well, one reason is because we don't have any thing to record our songs on in the basement. We have a new song, it has a title but we tend to call it "Song 8".

HW: A lot of bands are reuniting (No For An Answer, Turning Point, etc...) because of offers of big dollars. Do you think the influx of large amounts of money in hardcore is going to be positive?

TIM: I think it cheapens what's already cheap. Like NO FOR AN ANSWER just toured Europe and it's chessy, but I don't know if I would do it or not. It's a free trip to Europe. That's hard to turn down. It's tough. It's also a sham if they are a bunch of drunks and playing "Straight-Edge Revenge".

HW: One last question: How come DEADGUY has more shirt designs than you guys have played shows?

TIM: Because I work 20 hours a week...

DEADGUY c/o Tim Singer 28 Hale St. New Brunswick, N.J.
08901



photo: Justine DeMetrick

While I think all the bands interviewed this issue are great, CHAIN TO THREAD are the band I'm most impressed with. They seem to be caught in a time warp, playing '80s hardcore (the good kind) with a vengeance. If you get a chance to see them, grab it, you will not be disappointed. Interview with Tony Rettman sometime in February 1994 at Cook College. -DK

HW: I've heard you are the only one really into the band. Do you have trouble getting them (the other members) to do stuff? Are they more interested in doing MOUTHPIECE?

TONY: It's not really that...MOUTHPIECE is kinda in limbo right now. They are waiting for the LP to come out and they are going to play some shows. They are into it, we just all have different schedules...we have to record for that split 7" we are doing, it's kinda hard to get everybody together for practice and things. They're into it, but I'm into it more because I have nothing else to worry about.

HW: So this band isn't exactly a new band but one with a name change?

T: We were around for a long time just as a side thing for them to do. Our original name was CASTE, then we changed it.

HW: Did the sound change as well?

T: Not really, at first when we just started, it was something we did on and off. It sounded like really noisy wanna-be BORN AGAINST shit. Now I don't know...the sound has stayed the same, just a different name.

HW: You have been getting a lot of comparisons to SWIZ. Is that on purpose or just a kind of coincidence?

T: It's not like we play a SWIZ record and say, "Hey, let's rip that off!". SWIZ is definitely one of our Top 5 favorite bands of all-time. I guess that's just going to comethrough, we like them a lot.

HW: Do you have any new songs besides the ones on the demo?

T: Yeah, we have the two that are going to be on that split and one more we just finished at practice this week. We are slow with songs. I don't know why.

HW: How does the overtly sarcastic and sharp Tony Rettman translate into the singer/songwriter Tony Rettman? Is it like a totally different person?

T: I guess I was always afraid that when we play people are going to say, "Man, that guy is such a wise-ass!" when I'm trying to come off serious. I guess I'm just a multi-faceted guy. I'm a '90s guy. It's basically the same person, I'm just a smart ass to people.

HW: How's the reaction to the demo so far?

T: Really good. I'm happy, a lot of people really seem to like it. I got like three orders today. The main buzz has been from the Anti-Matter review, that's cool. So far I got letters from people all over the country ordering the demo. It's just a matter that I have to copy some more up.

HW: What's with the Steve Martin, Redd Foxx and all of that? (on the tape)

T: They were wise-asses. Smart asses, we can't help it. It's just the way the demo ended it was so serious and corny I just wanted to lighten up a little. And I love Redd Foxx. He was a brilliant man.

HW: What do you think of all the bands that are coming around that kinda caught the "HOOVER" bug?

T: Well, it's really no different than like hearing MOUTHPIECE and wanting to jump around or something. It's the same thing just a different influence. Personally, I'm not really into it. It's weird...as far as it goes that whole thing, I just don't understand it. I don't understand why you'd want to sit on your ass at school all day then sit on your ass and watch a band.

HW: So what would you do if someone was sitting on the ground in front of you while you were playing?

T: I don't know. I would feel kinda stupid... I wouldn't feel stupid, but just like nobody was into it. Like you were looking at me like I was a T.V.. If anybody did that, I'd have to say something. It blows my mind. When I first went to shows it was like I sat on my ass all week at school and then I'll go to a show and move around. See people.

HW: Don't bump into anybody!!

T: Don't break their glasses that they weren't wearing a year ago.

HW: They don't have lenses in them so how can you break them!?

T: Personally, I think they cried their eyes out so much, that they need glasses. I don't think I really answered that question though. People are just influenced by different things whether you like it or not.

HW: So why did you miss the CRO-MAGS last week?

T: Because we were supposed to interview HOOVER but they dissed us.

HW: So now you can say officially that HOOVER suck dick.

T: Eh, I still like HOOVER. HW: So what are you singing about?

T: Basically, if the lyrics all tied into one theme it would be frustration. Anger towards just life in general. Just the things which run through my head. The way I feel towards the outside world and how I feel toward myself.

HW: Do you have a problem writing lyrics after not doing so in a long while?

T: Yeah, like all those songs that we have on the demo, I must have wrote four sets of lyrics, except for one of them. It's because I'd write them and then say, "These lyrics are stupid!" and rewrite them. I can't say I'm all to happy with the lyrics on the demo but their now etched in stone I have to keep them. It was really hard because I didn't think I was conveying what I felt properly. The sets of lyrics I'm writing now, I can't say I'm going to be happy with them forever but I like them. Guess I'm progressing as a lyricist, I suppose.

HW: How do you feel about state of getting and playing shows in the state of N.J. right now? What do you think of the clubs and houses that people are doing stuff?

T: It's great, it's really cool. I'm happy to be a part of it. I really wish to travel with this band. We have offers to play a few states. That's something I really want to do. The rest, I guess are sort of jaded because they got to do it with MOUTHPIECE and stuff. As far as N.J. goes, basically we are having people come to us. I guess we are lucky that we have the members that we do.

HW: Do you find that you have an interesting reputation either good or bad?

T: Totally. Because when everybody finds out who else is in the band they are like, "What?". They are like totally shocked. It's weird. Either kids are like... kids won't like us because members of MOUTHPIECE. I'm sure if we played here and the people didn't know anything about us, they'd like us. But since we have these people in the band, they look at us like...People who expect MOUTHPIECE, they are not getting it. Some people like us and some people don't.

HW: So when your record comes out, do you think MRR is going to review it?

T: We're punk. We are pretty damn punk I'd like to think. The graphics of the record might not look very punk, but we're punk.

HW: As long as it isn't brown paper bagged.

T: It's in a brown paper bag, silk screened with non-toxic inks.

HW: And sealed with wax.

T: Actually, we got styrofoam and it's screened with toxic inks. And we put a strip of fur in everyone!

HW: OK. Let's wrap this up. Any last comments or messages for the world?

T: Thanks for the interview. We have a split 7" with a band called BLEED from Pennsylvania. We have some other things on the horizon, playing some shows. Come check us out because we have been known to rape your grandmother.

CHAIN TO THREAD c/o Tony Rettman 7 Glen Clair Trenton, N.J. 08618-1943

CHAIN TO THREAD

B L E E D

HOLESHOT

HOLESHOT are the oldest band here, but are categorized as a "new band" because people are just starting to hear them. They can be described as "HARDCORE" with tinges of many early '80s bands in their sound. Fast and furious, here's HOLESHOT! -DK Interview at Middlesex County College March 11th 1994

HW: So how did HOLESHOT get together?

JASON: Well, everything with HOLESHOT started in October of '92. Me, the singer and the guitarist were in another band that completely failed and fell on its face. Our band before HOLESHOT was a complete learning experience. We got a second guitarist and a new drummer, our objective is to have fun and make good music.

HW: And what's your idea of good music?

J: Fast, melodic...anything that sounds like 1982-83 hardcore, for the most part. We listen to a lot of other stuff too, like BLACK SABBATH but basically fast and melodic.

HW: What do you guys sing about?

J: Basically, we sing about people we don't like. I write most of the lyrics. I like writing music, I hate writing lyrics. It doesn't come easy at all. So mostly I'm inspired to write about people I don't like. But I don't mention any names or anything. The qualities I dislike in these people are like not rare, not just in that individual. So I think a lot of people can relate. I guess you can say we write about bad qualities.

HW: O.K. You said that you like mostly the older (hardcore) stuff best. What do you think of the people that just listen to one kind of music and that's it?

J: They're lame. They are really, really missing out. If they are not going to be open-minded... I don't know. I was talking to my friend Ari, who said that there are records that should be required listening for kids just getting into hardcore. You should have to listen to the mandatory records.

HW: Which are?

J: "Damaged" BLACK FLAG, "Group Sex" CIRCLE JERKS (He thinks of the last one and someone yells out "Power Of Expression" by BLAST) There you go!

HW: What types of music do you listen to besides hardcore and that?

J: I listen to a lot of hardcore, guys in the band have been getting me into BLACK SABBATH. I really like SIXOUSIE AND THE BANSHEES a lot. You know the punk years and the non-punk years. The PIXIES and stuff like that. 80-90% of the stuff I listen to is hardcore/punk.

HW: What do you think about the way things are going scene-wise in N.J.?

J: I'm optimistic. There's a lot of new bands coming up. I feel like HOLESHOT is a part of a new wave of bands, that are promising. That are doing something different than N.J. mosh-core that seemed to be saturating the scene, it's quite boring. At least to me it is. There's a lot of fanzines, lots of young kids getting into it. Plenty of places to have shows which is really important. Cook Campus, here at Middlesex, Hiltz's house...you know and the few places in New Brunswick are having all ages shows now. It's a good sign that the scene is healthy, at least on its feet.

HW: HOLESHOT covers "Can't Decide" by BLACK FLAG. What prompted you guys to cover that?

J: Well, most of the band loves BLACK FLAG to the point where we can play a lot of their songs. I was playing the opening riff one day at practice just to get a bass sound and my drummer suggested we do it. He already knew it. So everyone went home and got it down, we learned it. I was playing with the idea that we only do BLACK FLAG covers. "Can't Decide" is pretty long and we usually get shit for it because people don't know what the hell the song is in the first place.

HW: I was just going to ask that. Do people think it's one of your songs or is it a cover?

J: Well, we tell people but usually we start playing there's a blank expression on 98% of the people. Then there's like 2 people in the crowd with big smiles on their faces mouthing the words. We play it because we have fun, so we are really catering to anybody. It would be cool for some kid who never heard BLACK FLAG to go and dig up some BLACK FLAG records. I don't know, BLACK FLAG seems to be a buzz word now that a lot of people drop in the mainstream press. But I think it deserves it. People should look into BLACK FLAG for themselves, esp. the early stuff.

HW: So what is upcoming in the world of HOLESHOT?

J: We are going to record a comp. song called "Tag You're It." This guy Razzle is putting it out in N.Y.C. I don't know who else is on it yet. We recorded a song for a GLUE records comp. Ready to do another record but we don't have the money to do it.

HW: How's the single selling?

J: It's just about sold out. Actually, I think there's like 20-30 left. We're playing a few shows in the next couple of weeks so hopefully they'll be all gone. It had sold out pretty quick esp. since we didn't go through distributors with it.

HW: Any last comments?

J: If you have the desire to play in a band but are intimidated about playing an instrument, just do it. It's easy. If I can do it, you can do it. It's a lot easier than it seems. The more bands the better. Do something!

I first met Mike Carriere through the mail when he ordered HARDWARE awhile back. He told me he was in a new band and I told him to send me a tape. It turns out his band, BLEED, is pretty good. If you like most of the modern sounds emanating from the present day hardcore scene, check them out. This interview was done over the phone in Feb. '94. -DK

HW: O.K. Let's get to the basics, how'd you get your band together?

MIKE: Well, basically the five kids in the band live within the same area and we all just wanted to start a band. We are all 18, 19 years old and we wanted to do something. This is really our first band.

HW: So none of you have been in any other band before?

M: Nothing serious, just fooling around. Nothing where we actually tried to record anything.

HW: Have you gotten any response yet?

M: For putting stuff out?

HW: For your band.

M: Yeah. We are going to do a split with CHAIN TO THREAD, which is going to be on Soundtrack to Protest Records. Ebullition wants us to do a seven inch. (Which is now going to be a split). -DK

HW: I just heard that.

M: We will probably do that. We have to record another song for that.

HW: O.K. What are some of your songs about?

M: Basically, they are all pretty personal lyrics. I wrote the lyrics about personal experiences. They can also be taken as views on society as a whole. It's pretty hard to explain. I like them to be open to interpretation.

HW: BLEED sounds a lot like many of the bands who have come out over the last couple of years, like ANTIOCH ARROW and HEROIN. Are you guys influenced by them in any way or is there any band that you dig that have inspired you to do this?

M: A lot of the inspiration...our guitarist, he writes the music, he's into a lot of BLACK SABBATH, NERUOSIS, INFEST, PHC. A lot of the older stuff. We are big fans of HEROIN and ANTIOCH ARROW, SLEEPING BODY, stuff like that. But a lot of it comes down to the older stuff.

HW: So have you played a lot of shows around? M: Actually, no.

HW: How long has the band been together?

M: About five months now. We have only played three shows.

new bands

HW: Around here, people have heard of you. The word is spreading. How do you feel about record collecting?

M: I used to be into it big time. I pretty much got everything I wanted or was driven out by the high prices. I never really liked to pay high prices. When I first got involved with it, it was at a time where it was pretty big and the prices were pretty high. I could just tape something. Me and my friends could like just get together, we would see something we liked and one of us would just get it. Then the other person would just tape it off them. Now I think it is getting better because the prices seems to be going down. I wish now I was getting into it again.

HW: Is the scene healthy in your area or do you live far away from anything?

HW: Actually, we live like twenty minutes from Philadelphia. We are within driving distance of anything that is going on in N.J. We are in a pretty good location, like in the center of everything.

HW: How do you feel about the state of everything music wise?

M: I think it is getting a lot better. When I first got into it, there was always like the big straight-edge shows and then it sort of died out for a little bit. I think the shows at the Cabbage Collective are pretty cool. They could give standing a little more energy. It's pretty much beat, everyone sort of just stands around. The last show people were playing checkers on the floor and stuff like that. They get good bands to play. Some of the shows in N.J., like at Middlesex, are pretty good. The shows that Patrick, in Bordentown, I think are a good idea. He still trying to get good bands to come in.

HW: What are your politics? Or do you have any?

M: That basically comes down to on a personal level. Like the area we live in, there are not too many people who are into hardcore in general. To try and find five people with the same politics was pretty much impossible. Speaking for myself, I straight-edge, vegetarian...but I couldn't say that every one in the band would feel the same way.

HW: So what are your favorite bands? What do you listen to?

M: Well, like NEUROSIS...actually I have a lot of the same taste as you judging by what I have read in your 'zine. I like a lot of the K stuff and Kill Rock Stars. Sort of a mix of that stuff and older stuff like INFEST and PHC.

HW: Where do you see yourself in five years?

M: Hopefully...well, I start school starting next fall. We are going to try and keep it together. In five years? I guess I'll still see myself in school, which is pretty scary and hopefully still doing something with the band.

HW: What do you do hobbies wise? M: Big bike rider.

HW: Yeah? So am I. What kind of bike do you have?

M: Right now I have an old Skyway mountain bike. I usually use one of my friends Cannondales when I ride like seriously.

HW: Where do you ride?

M: The really cool thing about where we live is there's a state park right down the street from where we live.

HW: Damn, I wish I had. I have to ride in an urban, urban area which means like instant death at like any time. Now I know who I can send my bike magazines to.

M: The guitarist and I are really into it. We are planning to go up to Vermont or something like that. Go camping and bring our bikes up.

HW: That sounds pretty cool. I'm not a big camper, but... I'm not really a big outdoors person, though when I'm on my bike I'm pretty outdoorsy.

HW: So do you have any last comments?

M: Well, so far, for like our first band. I'm really happy with the way it's going because a lot of people have shown interest. I'd like to thank esp. you and Tony Rettman and Patrick from Down But Not Out fanzine. The response has been phenomenal. We would not have expected this in a million years. I can't thank all of you enough, we never expected this. It's great.

three Sung scroll

THREE SUNG SCROLL may not be everybody's cup of tea, but I dig them enough to be included here. They are a swirl of noise, with a heavy UNWOUND influence. As they say, "Try it, you'll like it!". Oh, yeah, did I mention John and Dave were in MEREL? -DK Interview in February at Cook College.

HW: So how did this gig get together?

MARI: The gig? Oh, the band?

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JOHN: I guess we started playing right before we called it quits with MEREL. It's Dave, the bassist from MEREL, Audery...Dave wanted to start playing guitar, so we were faced with the dilemma of finding a bassist. At first I wanted to keep the band small, just three people, but of course we needed a bass player. Then I ran into Mari at a show. I kinda knew her from before and she told me she wasn't doing anything and she was looking to play in a band. After a while I called her...

HW: Have you played bass for a while or is this your first band playing?

M: I had played bass with a band that never went anywhere called YOUNG. We never played out but it was really fun. The whole point of the band was for everyone to play an instrument that we didn't know how to play.

HW: Sort of like FUZZBOX... M: I don't know FUZZBOX!

HW: They were a band who would all switch instruments on stage, but their thing was they knew how to play all of them.

M: Well, we weren't proficient, but we were having lots of fun. I like the bass. I tried to play guitar, but the bass is really easy to pick up...easy to play.

HW: Why did you choose her to sing? Originally, you said it was going to be a three-piece, so it would have been a male singer?

J: I was going to try to sing, but that didn't work. I don't know something just scared me off about singing.

HW: A lot of people have been saying you sound like UNWOUND. What do you think about that?

M: Who said that? HW: A few people...are you trying?

J: Yes, they were very inspiring when I saw them. I think that was one of the reasons I wanted to start playing. After MEREL broke up, I didn't know what I wanted to do as far as music went. I thought I was going to stop playing for a while. I saw the UNWOUND, they were very inspirational. I think some of our songs have a tinge of it, but I think we are straying away from a lot of it.

M: We strayed away from the jangly stuff, now we are playing more melodic.

J: Comparisons don't hurt, I really don't care.

HW: It could be a good or bad thing. So what are you singing about?

J: Well, Mari's writing now so...

M: Stuff, people, families, things that bother me, things that make me happy.

J: I have yet to write lyrics.

HW: Yeah, just like in MEREL?

J: I've written some in MEREL.

HW: So you have written lyrics, just not in this band?

J: Yeah. HW: So hmmm...Matt...Matt ask some questions.

MATT: I was trying to think of questions to ask but I'm not coming up with anything. Do you have trouble playing an instrument and singing at the same time?

M: Yeah, because I could have one melody in my head, then be singing a different one. It was all off time. With bass, it was pretty automatic. I concentrate more now.

HW(M): What do you think of the shows in N.J. right now? Do you go to shows and are you happy with what you guys see?

J: I'm pretty indifferent to it. It's come to a point where people talk about each other so much that I think it's pretty ridiculous. I mean I've been going to a lot of these shows and none of these kids go and...it just doesn't matter anymore. That's what I'm trying to say.

M: I think in N.J., we have so much potential to have a really rad scene. I think that there is a lot of secularism. It just kinda makes me sad. People aren't that friendly at shows, everyone has their own friends and that is not the point of it.

J: I just want to say, being all Italian helps the band pretty much. (much laughter since 3/4 of the band is Asian!)

HW(M): You go to shows and there'll be a lot of, "What's that person doing there?"

M: It's like you go to one show and you figure out who is friends with who and that's set.

J: Today's show is a pretty good example of what things could be. The bands are so different. Esp. with DUAL TANK (?) and I never really heard HOLESHOT, but from what I hear right now they are so different also. If it keeps going on like this, I think the scene will be good.

M: There are a lot of different bands now. There is less imitation. That's good. Lots of creativity and inspiration.

HW(M): People are a little more accepting of sounds that they would have turned off after the first note.

HW: So do you guys collect records?

J: I gave up a long time ago because I don't have enough money to.

M: Yeah...No...Yeah, I buy some stuff I want to hear, but I really don't buy too much punk stuff anymore.

J: I gave up on trying to collect all the different colored vinyls of GORILLA BISCUITS and SIDE BY SIDE.

HW: I think everybody has!

J: I still have those records though...

HW: You should get rid of them, I did.

HW(M): As did I. Are you going to try and put something out, do some recording? Or are you going to wait until you have been a band awhile?

J: NO! HW: No? Why not?

M: Well, we have to get ourselves together and get a little tighter. We have a lot of potential, we just need to work.

HW(M): How is the feeling in the band right now? Do you go to practice and feel like you want to just stay there forever? Or is it kinda of like everybody just looking at their watches?

M: I have a short attention span. After about an hour, we are all sitting on the ground...

J: I totally like being in the band with everybody else and that's one of the most important things.

HW: So do you guys have any last messages for the world?

J: I might take up luge. M: No comment.

(The conversation thus really degenerates into just crazy conversation, so I'll leave it at that...plus something just happened to the tape it died!)

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show reviews

On Jan. 8th, Charles, two guys named Chris and I braved the extreme winter evening to travel to Tinton Falls, N.J.. The "Victory" tour was making a stop at Josh Grabelle's house and curiosity got the best of us. The bands that played were **UNDERTOW**, **STRIFE**, **SNAPCASE** and **EARTH CRISIS** (Maybe some other bands played but I can't remember.). I didn't see any of the bands because a) I really could care less and b) because the small basement was so packed you couldn't breathe let alone see anything. So since I didn't see any of the bands I can at least relate a couple of things that happened that evening. Chris Kelly, a local straight-edge scener, was selling **PROJECT X** shirts that he screened himself. They are pretty much true to the originals and look good. Anyway, Krishna convert and ex-WOLFPACK singer, Steve Reddy, confronted him saying that he was "ripping" Porcell off by doing this. He was getting quite hostile. I couldn't believe it. Mr. Reddy sorry to break the news to you, but Porcell "ripped" off hundreds of kids, relieving them of hard-earned dollars, by not sending them their **PROJECT X** shirts (and/or **JUDGE 7**'s, etc...). He just took the money and ran off with it. It figures that he would join the Krishnas to further RIP off people. My point is that bootlegging shirts that kids never got in the first place, is justified in this case. By the way, wasn't that SSD shirt you wore in the **YOUTH OF TODAY** video a bootleg? I know the person who made it and I'm sure you didn't chastise him for "ripping" off SSD.

The second thing that happened that evening was a verbal confrontation between **EARTH CRISIS**'s Karl and **RADIO RIOT**'s Mat Gard. Let me explain how this all started. Mat wrote how he felt about **EARTH CRISIS**'s politics in his most excellent one-page -zine **RADIO RIOT**. He basically said "vegan nazi stance". A girl that was there started to talk to Mat about it. She got miffed and eventually word got to Karl about the piece. He started to talk to Mat and asked he remove the word "nazi" from every remaining **RADIO RIOT** (?) Mat eventually apologized for using that particular word, but said he still feels the same way. The real funny thing was when Karl was explaining himself and **EARTH CRISIS**. He showed Mat the lyric sheet of their 7". When Mat pointed out a line that sounded considerably violent, Karl said, "Don't you understand that we are in a combat situation?" With that said, combined with the glazed look on his face, I knew then this kid was full of it. "Lock and load", I told Mat later. I didn't want to jump in at the time because Mat doesn't like people speaking for him (and the fact it was some kid's house, we didn't want it to get ugly. I would probably just yell anyway.) but I want to put my two cents in now. Being vegan is quite fine (and admirable if you can stick with it.) but what **EARTH CRISIS** doesn't understand is that they are just another flavor-of-the-month band. Their audience is mostly white suburban fashion plates who dig whatever is popular at the moment. 99% of all these "Militant Vegans" will not be around in two years. It's just a fucking fact. (Look at what happened to all the straight-edge kids. Where are they now?) Face it, a lot of people like you because you play heavy music, have a bad ass attitude and maybe nice looking shirts. Eventually, your "Vegan" fans will want some chocolate chip cookies and that will be the end of it...

Besides that the show passed without event. It was over-crowded, too many fashion plates and dull. Josh's house will probably be better to go to in the warmer months so you can go out and stretch your legs. (It was quite cold and ice-covered outside). Next...

Jan 22nd was a show everyone I know was waiting to sink their teeth into. It was in Bordentown, N.J. (near Trenton) at a VFW hall. How fucking hardcore is that!! The line-up was: **LIFETIME**, **CHAIN TO THREAD**, **DEADGUY**, **THREE SUNG SCROLLS** and **A NATION IN TRANSIT**. Charles and I brought everything we had to sell for this show (and I brought like 10 cans of soup for the soup kitchen!). We got there a little late, in the middle of **A NATION IN TRANSIT**'s set. I caught very little so I can't say anything about them. **THREE SUNG SCROLLS** was up next. This is John and Dave from **MEREL**'s new thing with Mari from **DALAN FAIRCHILD** on vocals/bass and a girl on drums who I have seen before but don't know. For a first show it was pretty good, but you could not hear the vocals. A couple of people say they are going for that **UNWOUND** sound. That's not a bad thing.

DEADGUY were next. Like I said in the last issue, this is Tim Singer's (ex-**NO ESCAPE**) new band. They were better than the last time, very heavy and together. Look for a new tape soon. The band it seemed everybody was waiting to see, **CHAIN TO THREAD** took the floor and were exceptional. I foresee great things in this band's future. The **SWIZ** comparisons were not only in the music, but in Tony's singing style also. Great. Hopefully, everyone will get to see them.

I missed most of **LIFETIME**'s set while I conducted business, but for some reason they were pretty good this time. A few non-fans agreed with me. Maybe it was because I was on a high from such a good time. Pat and Rich from **Down But Not Out** fanzine put this together and hats off to them. This was a great show, lots of people, no fights or attitudes, etc... Will definitely support future shows at this place and you should too.

On Feb. 13th, **HOOVER** played Jon Hiltz's. Who cares?

Shows at Cook College have been heating up big time. Feb. 22 was **STICKS AND STONES**, **HOLESHT** and a new combo formed by a couple of **NATIVE NOD**ers and Greg from **MEREL**. They weren't too hot in my book. Watched for a little while, but couldn't get a handle on them. The singer was reading the lyrics off a piece of paper for chrissakes! **HOLESHT** were extremely good for the short period of time I caught them. They did a cover of "Can't Decide" by **BLACK FLAG** that had to be heard to be believed. (Even though I doubt most of the crowd there knew who **BLACK FLAG** were!) **HOLESHT** play good hardcore period.

Didn't catch much of **STICKS AND STONES**, I was busy talking to a couple of people. I've seen them a billion times, they sounded their usual great selves. The Cook Cafe (where the shows take place) is a real cool place to catch a band. The shows are free, take place about every three weeks (during the Sept.- June school year) and usually feature a variety of bands. Rob does a good job getting this together. Also, there is a place to get food and snacks, a game room (where I got into a cool conversation about pinball machines!) and spacious areas to just hang out. I go no matter what bands are playing, it's the place to be.

March 10th thru the 14th was a four day show fest at four different locales! Supposively, every worked their shows around the others so that there would be no conflicts and something to do everyday on the first weekend of spring break. Works out pretty well. On the 10th, it was back to Cook College to check **DEADGUY** out again. They have added Keith (ex-**RORSCHACH**) on second guitar. **DEADGUY** are steadily improving and reworking their sound and are going to turn into a powerhouse. More bands played but honestly I didn't see them.

March 11th was the first Middlesex show in a long time. The line-up this time was **CHAIN TO THREAD**, **KURBJAW**, **GLOO GIRLS** and **108** (There was one other band that played but I can't remember the name at the moment.) Charles, Will and I had a three table long record and 'zine thing going out in the hall but close enough to get a glimpse of what was going on in the main auditorium. **CHAIN TO THREAD** was playing the first of three shows this weekend and I think Tony wishes this one back. From the first three chords, you could tell that this wasn't going to be their night. A mess to say the least. After the first song and a half, I walked back to table. About 30 seconds after that, there's Tony walking down the hall, band still playing. Now out of the hundreds of shows that I have been present at in my hardcore career, I never once ever saw a band just give up. This was a first for me. It was just a case of a great band who had a bad night.

A couple other bands played but I wasn't too interested. There was a lot of activity at our tables and I caught up with plenty of friends. Someone was very brave booking the **GLOO GIRLS** for a show like this. There are a pretty popular N.Y.C. club band with a penchant for sparkling dresses and large beehive hairdos. They play styles which are like a homage to musical eras past. I had their 1st single and decided to check them out. I really didn't get into them. I just don't dig gimmicks band all to much. A lot of people did have fun though.

Lastly, **108** came on. Now I know they are the biggest krishna band besides **SHELTER** and I now know why. Musically, they really cater to the audience. I never really heard their music before and was surprised when it was just run of the mill metallic mosh core. I was even more surprised when there was kick boxing going on. I was told a friend confronted Rob but didn't hear the whole story. **108** just plain suck! All in all, another fun show at Middlesex!

Didn't really get to any shows until April 20th. At Jon Hiltz's, **DEADGUY**, **LIFETIME** and **DOC HOPPER** played to a really small crowd. **DEADGUY** were their usual great selves. They just get more loud with every show. Their 7" just came out so they were happy. For some reason, I'm starting to think **LIFETIME** are pretty good. They are just coming off well as of late. I'll probably check out the new record. We left before **DOC HOPPER** but it seems they are popular with this crowd. An actual good night at the Hiltz basement.

Two days later, Brett and I headed out to Chatham for a big show at a church. Again we got lost. There are no signs to get off 24W guys! It was **SHIFT**, **108**, **GREYHOUSE** and **ONE BY ONE**. **DROP DEAD** were supposed to play but their van broke down. **ONE BY ONE** from England were here (the van they were using earlier in the week also broke down) so they graciously filled in for them. By far, **ONE BY ONE** were the highlight of the night. If you heard the 7", then you already know that they play some good thrash/hardcore with dual female/male vocals. A lot of people there seemed to get into them (which was a surprise).

GREYHOUSE really seem to change musical styles with what is popular at the moment. This time it was total **UNWOUND**. Ouch, their was also a T.V. to entertain us with. I was hoping someone decided to kick box the t.v. so we wouldn't have to watch it at Jon's anymore. **SHIFT** are **QUICKSAND**, boring. Thus, I had to sit through **108** once again, worse than the last time. **METAL**. Dull. Inane. Well, the show wasn't a total lost with **ONE BY ONE**. At least people got a taste of what's outside the U.S. and that's a good thing.

1-22-94 **A NATION IN TRANSIT**, **THREE SUNG SCROLL**, **DEADGUY**, **CHAIN TO THREAD** and **LIFETIME** Bordentown VFW hall

These are the kind of shows I love to go to! A good, old-fashioned hall show. **A NATION IN TRANSIT** were, well young. Not that that's bad. They played fast and basic hardcore with a lot of room for improvement. **THREE SUNG SCROLL** played music for the Sassy-reading-type-people with piercings in stupid parts of their bodies. Bad, bad, bad. Real bad. The bands I wanted to see were up next: **DEADGUY** and **CHAIN TO THREAD**, and both were awesome! **DEADGUY** play a mondnish **BLAST**! type slightly noisy hardcore. And **CHAIN TO THREAD** were just damn good, although their set was pretty short. I left during **LIFETIME** for about the tenth time. Thanks to the Down But Not Out guys for putting on a great show. -BRETT

2-18-94 Double show review!!!!!!!!!!!!

The night started out ordinary enough. I went to Hiltz's to see the usual: gas station jackets and piercings, you know the usual. **HOOVER**, **THREE SUNG SCROLL** and a another band was playing. Not really my favorite bill but I wanted to hang out and see my friends and stuff. Then Geoff lets me know that the **CRO-MAGS** are playing at Studio One (Yuck!) in Newark (Double yuck!!) for \$13 (Oh no!). Not only that but Joseph was going to sing and Mackie's playing drums! Now my interest was growing. I looked around and saw a lot of people sitting on the floor and that pretty much clinched it, we were off to Newark. So we paid our \$13 to get in to that hell-hole of a metal club and met up with Mat Gard, Pat DBNO, Dan Hornacker and some other guys. We all agreed if we came out of this with a black eye the night would be a success. By this time I was getting pumped up, I needed some hardcore, stagdiving, a pit, anything but **HOOVER**! At about midnight, **VISION** went on. To tell you the truth, I didn't even know they were still together.

They played about a half hour with the set being interrupted by a scuffle between some **HUGE** guy and a certain fanzine editor from the Bronx. After that, **VISION** finished up with "Falling Apart". It didn't really matter anyway, it was all preliminary for the destruction to follow. John Joseph is the king of all hardcore singers. He never stops moving, has a great voice, everything. The **CRO-MAGS** opened with a song I didn't know, which must be off "Best Wishes" or "Alpha Omega". After that Joseph had some comments for everyone. To paraphrase, "Yo, I saw some shit going on before and if I see another fight, I'll be the first motherfucker in there! And I know you've all got my back, right?" Needless to say, there were no more fights.

They then blasted into "World Peace" straight into "Malfunction", the place went nuts and everyone was having a good time. I can't remember the last time I got this involved in a bands set. They played "Show You No Mercy", "Sign Of The Times", "Don't Tread On Me" and "We Gotta Know" back-to-back!! They did a few other old ones, some newer ones and closed the set w/"Hard Times"! All I've got to say is the night was a TOTAL success because after the dust cleared my elbow hurt, my hip was smashed in, I couldn't speak and could hardly walk. What a show! I'll tell you the only people who were on the floor at the **CRO-MAGS** show were the people who got knocked out! I need more hardcore shows!! -BRETT

2-25-94 **HOLESHT**, **STICKS AND STONES** Cook College

Another show at Rutgers. this place is cool to go to, has a good cafeteria and is free. The sound, unfortunately, is horrible and the people are lame. I didn't watch the first band for more than two minutes. It's two guys from **NATIVE NOD** and Greg from **MEREL**. I didn't catch their name either. I have no tolerance left for that slow, boring "Sassy" music. **HOLESHT** played their usual good set full of songs from their 7" as well as their **BLACK FLAG** cover. I didn't watch **STICKS AND STONES** because I was out in the hall pretending **BREAKDOWN** were playing. They sounded good though. "Hey, is that a new piercing?" "Wow man! The new **HOOVER** fuckin' rips!" Quotes of the night, I swear. -BRETT

2-26-94 Crust fest at ABC

Going to this show was the biggest mistake I've made in a long, long time. I haven't been in the city for a long time and I let Sean talk me into going to ABC to see **DEFORMED CONSCIENCE** and **HELLKRUSHER**. I don't really like those bands but what the hell. First of all, it was freezing. And when it's that cold I automatically get in a bad mood. ABC only made it worse. What a fucking nightmare! I want to kill every crustie I see. I endured it for about an hour; didn't watch either of the two bands that played while I was there. When I heard two fuck-ups talking about crack, I fucking lost it. I had to leave. If I was dying of a disease I would cover myself with **TNT** and blow that place up during one of these shows. **FUCK YOU**, crusties. You think you are doing something constructive, but you are just a bunch of losers. -BRETT

3-10-94 **DEADGUY** Cook College

I didn't watch the first two bands, I don't even know what their names were. Apparently, word of these free shows is spreading because there was a lot of people here. **DEADGUY** have added Keith Huckins (ex-**RORSCHACH**) as their new second guitarist. He gave the band a good punch. The guitar is more prominent than their other shows. All around they were more energetic than before. I can see a good future for **DEADGUY**. -BRETT

Showed up just in time for the NEW BOMB TURKS set. This place is small, smokey, hot and in a bad neighborhood. I'll try not to go there again. Anyhow, the NEW BOMB TURKS played a decent set, I was expecting better though. They played some songs off the album and a lot of newer, slower ones (not good). It was pretty damn hot in there but not enough to take a 15 minute break (?) in the middle of the set! Oh well. Thanks to Charles for driving us back to Hoboken and sparing me the hell of walking back to the PATH. -BRETT

3-24-94 SLEEPER, JAWBREAKER Maxwell's

Oh, oh. A sold out show at Maxwell's, that could only mean bad things. Watched about three SLEEPER songs, they were really loud. Also, they got a new singer (guy from STAND UP (?)). They're a pretty solid act, but I just wasn't in the mood tonight. JAWBREAKER played a good set tonight. I haven't seen them since July so I was looking forward to it. They opened with a new song "I Love You So Much It's Killing Us Both" (How corny!) Anyway, they played for a good hour, which included "Ashtray Monumen", "Boxcar", "Bivouac", "Want" and unfortunately "Outpatient". JAWBREAKER were good, definitely worth the five dollars, but of course the idiots were out in full force. -BRETT

3-25-94 NEW BOMB TURKS Maxwell's

They were a lot better than they were on Wednesday but who cares? You know why? My fucking car got towed! Towed from a spot I've parked in dozens of times! This royally sucked my ass. I had to deal with a fat-shit meter maid and a dick-head cop. I had to pay \$75 fucking dollars to get my car back, plus a \$23 ticket. This show sucked!! Fuck Hoboken! -BRETT

3-26-94 JAWBREAKER ABC No Rio

Once again my better instincts were taken advantage of. Why am I at ABC? I was coerced! Actually it wasn't nearly as bad as I expected. Where were the crusties? There must have been a substance abuse convention that day. Anyhow I only watched half of JAWBREAKER because the sound was so bad, but they seemed good anyway. The place was packed and everybody was doing the ol' pogo, only after Blake asked them to. How sad. I had a good time just talking with people, which is how it should be. -BRETT

4-8-94 SPITBOY at Cook College

The first three bands (ICONOCLAST, POICY OF 3 and CITIZEN FISH) didn't really interest me so I just hung out and talked to friends, interviewed SPITBOY (very interesting) and tried to pass time. SPITBOY were better, I thought, than they were at Hiltz's house the previous Monday, but it was still just a bit too crowded and the sound wasn't too good. Oh well. Last Rutgers show until next year. I hope I didn't get the measles. -BRETT

4-17-94 LOADED, 108, INTO ANOTHER at City Gardens, Trenton

This was a "spur of the moment" type thing. Got in for free (thanks Rob.) just in time to hear LOADED, which is comprised of Sammy (YOUTH OF TODAY, SIDE BY SIDE, PX, etc...) Alex (PRESSURE RELEASE, BURN), Ian (BURN) and some other guy I don't know. They sounded like PEARL JAM. What should I expect? 108 were alright, crowds sometimes spoil things. INTO ANOTHER? No. I want to see Richie stomping, not singing like Rob Halford. Oh well. -BRETT

3/8/94 LOIS, THE SPINANES J.C. Dobbs, Philadelphia, PA

Every once in a while, I like to leave the hardcore scene far behind and attend a show where the bands actually turn their instruments down on purpose and have, gasp, female members! Maybe it's just me, but I grow tired of always seeing white men perform "underground" music. Anyway, first up was LOIS. I'd heard a lot of good things about this band, so I felt really bad when I arrived well into their set. I am not too familiar with their music, but from what I heard they sounded excellent. I made a promise to myself to check out all their recordings. Next up was the SPINANES. Now by this time the club is pretty packed. At this point I must tell you I have mixed feelings about J.C. Dobbs. It's a small, intimate club, and this is both a plus and a hindrance, it's cool to see a band in a small setting, yet if the band can draw at all then the place is cramped and downright uncomfortable. And to make matters worse, the people attending this show were quite rude. I don't think I've ever been elbowed or pushed more at a show in my life. One college rocker (you know the type- hip leather jacket, cool flannel, cigarette and way too much make-up) actually pushed me out of the spot I was standing in so she could stand there. These people make your average hardcore kid look like a well-mannered school child. Finally, the SPINANES come on. I don't understand why it takes a two-piece so long to set up, but they were worth the wait. I had seen the SPINANES once before in a large auditorium and I wasn't impressed. I don't think their sound was meant for large spaces, and they sounded much better in the smaller J.C. Dobbs. They played a vast selection of songs from their singles and from their beautiful Sub-Pop release, "Manos". The superior sound system made their stripped-down style of pop sound so amazingly full. They were received by the crowd, and what a crowd it was: an odd mix of punks, flannel types and even jocks in their varsity jackets. I thought it was pretty cool that so many different people could appreciate the SPINANES's music. If only someone could teach them some manners. Overall, an excellent show and a great reminder that there is more to the world of underground music than hardcore -Mike Carriere

photo: Justine DeMetrick

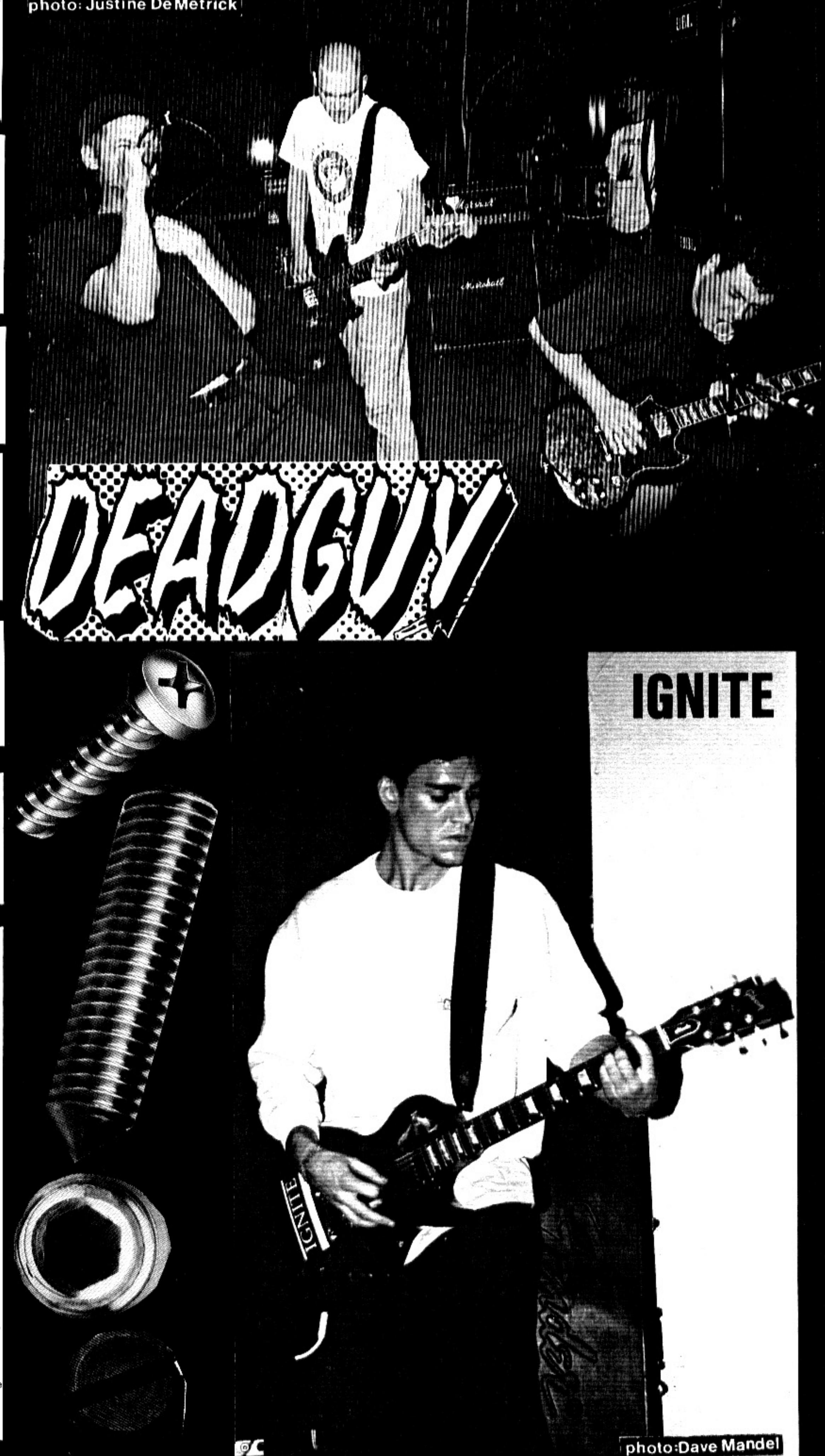
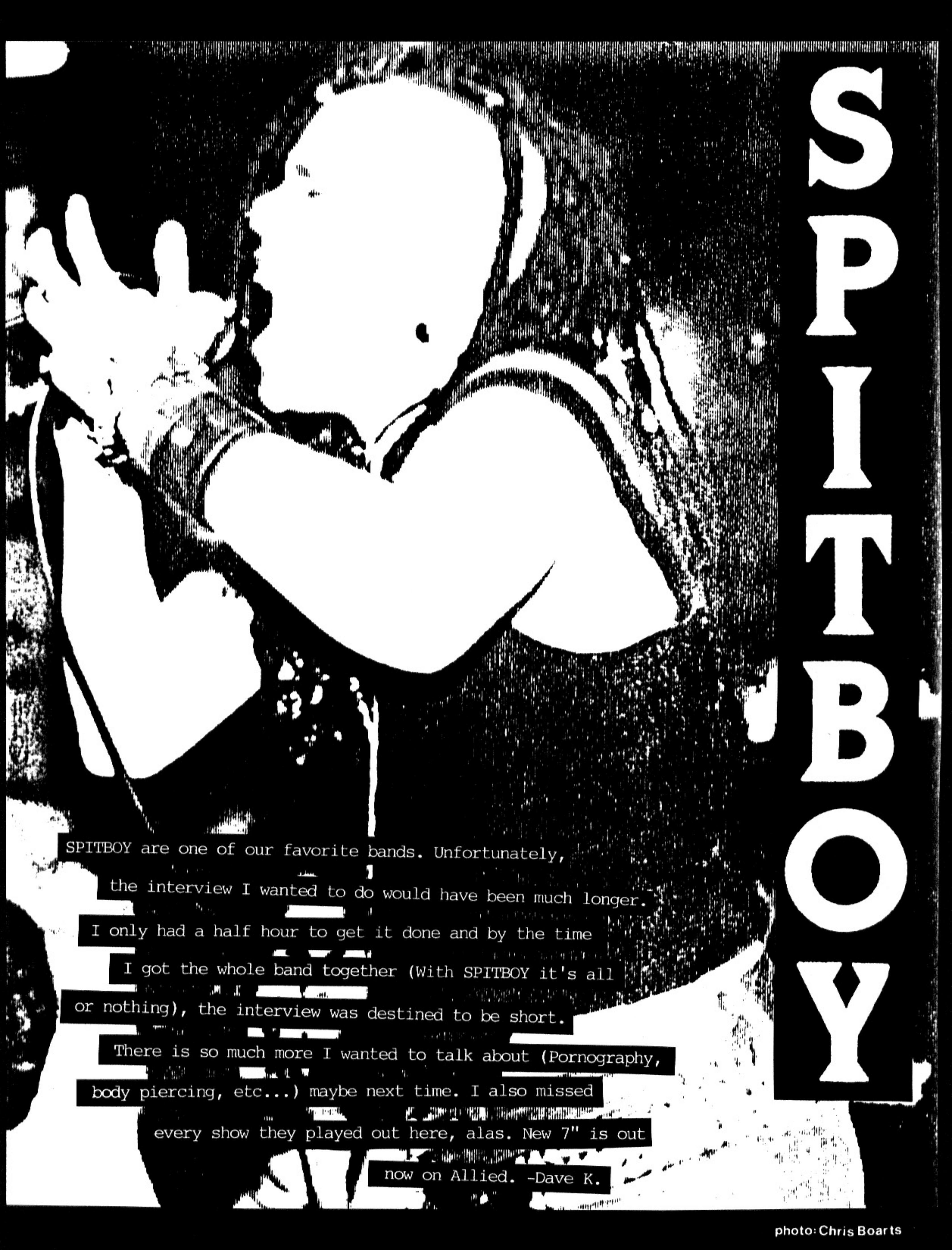


photo: Dave Mandel

SPITBOY



SPITBOY are one of our favorite bands. Unfortunately, the interview I wanted to do would have been much longer.

I only had a half hour to get it done and by the time

I got the whole band together (with SPITBOY it's all or nothing), the interview was destined to be short.

There is so much more I wanted to talk about (Pornography, body piercing, etc...) maybe next time. I also missed

every show they played out here, alas. New 7" is out

now on Allied. -Dave K.

SPITBOY

HW: This is going back a bit, our first question is are you happy with the recording of your LP? She just said we dissed your record. Are you happy with the way it came out and was presented?

TODD: I'm really happy with it, all the hard work we put into it. I think it's great when people like it, but to tell you the truth, I don't care when people don't like us. Or if people give us a bad review. I'm totally not going to make a stink about it because it's a total matter of opinion. Someone else's perspective. Some may like us, some people may not. It's a matter of taste. Some may want to talk to us about what we are singing about, if they have a disagreement with it, that's cool. Communicating ideas but if someone doesn't like the music then...

ADRIENNE: You can't really do much about that. At least I'm just trying to communicate and express myself. If someone doesn't like the way I'm choosing to do it or what I'm choosing to express or how to express it, then fine. Then they can go and express themselves a totally different way.

TODD: I'm not going to get bent out of shape over one review.

KAREN: I think for me...like we did all the artwork ourselves and that was like my emphasis in like where the focus was. The music had been done prior to it, coming up with the songs, doing the songs and recording the songs. There was such an emphasis on how we were going to represent what we were doing and how we are doing it. That is what I feel totally awesome about.

NIKKI: Oh, I think the question was more about the sound quality of the record maybe?

HW: Yeah, basically...

HW (BRETT): We weren't saying the music itself, it seems the effort you put into the music is about half of what you put into the cover

HW: Most Ebullition records sound weak.

KAREN: On the same note, there are some bands I can appreciate on vinyl like, "Oh my god, I got to go see this band!" and then I'll see them, and I'll never touch their record again because I'll think they are so dorky or shitty, whatever. That's happened to me! That makes me feel a lot worse than appreciating something for what it is on vinyl. Then there's like seeing something and it's bigger than life you know? That to me is like the ultimate experience.

HW: So how's the tour going so far?

KAREN: (Quickly) Great. So what else?

ADRIENNE: Karen!

HW: ...the '94 tour.

ADRIENNE: It's been great. We have been playing some really good shows, with some really nice bands. Everyone's been really supportive, the shows have been smaller and that's cool because I feel in more contact with the people.

KAREN: And I'm always excited because we can always find the vegans.

HW: So did you break up at one point? Was that a rumor?

TODD: If it was a rumor, it never happened.

ADRIENNE: We found this pretty lady.

HW: I was going to ask about the new person in the band.

NIKKI: I'm Nikki.

HW: So how did all this happen?

NIKKI: O.K. I was playing in another band and Adrienne came up to two good friends of mine, then they came over to my house and she talked to me afterwards. She was excited. We just clicked y'know, started talking, invited me over to their practice. We kind of jammed on some things and it was really fun.

TODD: We don't capitalize on the "all-girl" part of it.

HW: Well, I wasn't saying...

TODD: No, that is what I'm saying. That's the difference.

ADRIENNE: I think to me that's been important to say this is what we are doing as people. What we are trying to do. We are trying to communicate these ideas. Some of them are about gender issues, but there are a lot of other things that we feel important that we also speak about. To me it's never been like, "Yo! We are all women! All girls! We are part of the Riot Grrl thing or this thing". Like jump on the bandwagon let's go. We have been doing our own thing.

TODD: I think we sound different than most of those bands. I'm sure I haven't heard every single band that contains only women, so I don't want to be totally, y'know.

KAREN: I think we went through some really, really, soul searching questions when Paula decided not to be in the band any longer. They were questions like, "Do we want to play with men?" or "Would that be an option?". We definitely decided it would be to a certain extent but it was always a matter of finding the right person. I think that is a really important thing to emphasize. That we weren't solely focusing on a female.

ADRIENNE: Actually, admit it, Nikki. You're a man.

NIKKI: I am.

ADRIENNE: I can't believe Hardware fanzine is interviewing us.

HW: Has anybody come up to you and say they started a band because of SPITBOY?

ADRIENNE: Two days ago, some one told me they started a fanzine because of us. Some one in Louisville, Kentucky. We have seen people with SPITBOY tattoos, too.

KARIN: It's crazy!

HW (BRETT): But do you have one yourself?

TODD and KARIN: NO! (Laughter)

MORAL CASUALTY
As young children,
We suffer through an Inquisition
At the hands of adults
And endure the bitter sufferings of our elders
Our innocence is violated
As we are stripped of all self-control
Force fed rules, Force fed morals
Force fed lessons, Force fed lies
As young adults,
We stumble through futile attempts at rebellion,
Trying to break free of the hands of adults
Who perpetuate a system
Of youthful enslavement
Force fed sexuality,
Force fed drugs
Force fed conformity,
Force fed lies
As adults,
We are lulled by dull visions
Of a hapless, hopeless future
A seething hatred grows
for the loss of the innocence that was torn away
Swallowing their lessons,
Swallowing their rules,
Swallowing their morals,
Swallowing their lies
Lying helpless in a crib
Is when the misery begins
Their hands are prying at your mouth
And shoving their morals right in
In your confusion you try to ask yourself:
Where does it start? When does it end?
Against your will
You'll find yourself
With your hands, legs, tongue tied
And so you learn at an early age
That self-control's not something
In your destiny
You find you're much too young
To express your rage
'cause you're a child in a crib
And you're their easy prey
Sitting helplessly at school
Is when the misery begins
Their lessons tearing at your brain
And shoving their morals right in
Every single page of the textbook you turn
Is another page preaching
Of the morals you must learn
Your long-forgotten rage will begin
To boil deep below
And what was once hidden
Will suddenly explode
And you will live the day
When your hands are untied
Your legs are unbound
And you're ready to fight
With your tongue questioning
Everything that you see
As you vomit up the remains of their morality



photo: Chris Boards

TODD: Believe me, we put a lot of effort into recording the record. Don't say we didn't put a lot of effort into the recording of the record. We put a lot into it. If it didn't come out because of the engineer or because of the pressing and mastering, that's someone else's business. We...WE when we were in there, fucking totally put our all into it. It wasn't a matter of us, it was the pressing or maybe it just wasn't recorded that great. Maybe the recording style isn't something that you guys are into or whatever. It's cool, some people like it. Overall, I'm happy with it, I think everytime you record you listen to it a few months later and go, "Gosh, I wish I would have done that or this". But that always happens, you can never be 100% happy when you are recording ever.

ADRIENNE: I think it's really rare that with most recordings that bands can get onto vinyl with what they have live. It's so impossible. I can appreciate somebody's vinyl and then I see them live and it's a completely different experience. I still appreciate the vinyl. It's really hard to capture that emotion, intensity and feeling that you go through the moment you are playing live. You got to put it onto a recording and it's got to come out someone's speakers and touch people in the same way. I listened to the recording and I'm really happy with it. As long as you can hear the bass, guitar, drums and vocals, to me that's what is important. If everything is hear and everyone's energy is in it, that's important. I'm not one to be picky.

ADRIENNE: It was really cool because I remember coming to meet you and going, "Oh my gosh, I met this woman. She feels right, I don't know what it is. I saw her play, I really don't know what she's about, but something just feels right." It was only a premonition, but I was right.

TODD: The thing about the break-up which was not ever true. The time people think we were allegedly broken up, we were actually practicing three days a week with Paula. We practiced the last three songs we recorded and went into the studio. And Nikki... there was at one point where we had two bass players. Paula in the studio and we also practiced with Nikki a couple of times. It was a really smooth transition and it was hard. A big heartbreak to lose Paula.

KAREN: Very emotional...

TODD: Because we were so close for like three years. She has carpal tunnel syndrome and that can't be helped. We were up in arms for a long time because we weren't sure what was going to happen. It wasn't like we were looking for a woman and couldn't find one, we just couldn't find the right person. We weren't sure what we were going to do.

HW: How do you think your band differs from the slew of all these all-girl bands that have been coming out in the past couple of years? As soon as they come out, they are like popular.



ADRIENNE: I have from the 12" that woman design thing, but I had that before the album.

HW: That a good lead-in for the next question. Who in the band has the most tattoos?

ADRIENNE: ME! (thus jumps up and down)

TODD: She only has two though.

ADRIENNE: Oh my god, I have eight!! One took three months to get. And she got a new one.

TODD: I got three. But let's not talk about how many...

HW: You see about four years ago that would be a question to ask like any N.Y. hardcore band. (Laughter) O.K. Adrienne, how did you hook up with the thing in Maximum Rock N Roll?



photo: Chris Boarts

ADRIENNE: The column? Since 1985, I've known about MRR. That's when I moved out of my house, in 1985. (Laughter) O.K. got kicked out. Didn't have any contacts, slowly worked things out with Tim, like 5 years later. About six months or a year ago, I told Tim I wanted to volunteer by doing shitwork. Then I look through one of the issues that I was working on and see this column stating that, "We would like more women writing columns." So I call up and say, "Hello Tim. I'm a woman. I work on your magazine. I've been typing for you forever and I'd love to write a column." He was like sure, no problem. But he doesn't like my writing style, doesn't like the things I write about. So he show me what you are going to do and we'll take it from there, we'll talk about it. So I wrote the column about being kicked out from the vegan potluck.

HW (Brett): I liked that by the way.

TODD: That was a big hit.

HW: That was a good column.

HW (Brett): A lot of people I know don't bother to read the columns, but everybody seemed to be down with it. About time someone said something about it.

HW: Besides the band, what do each of you do for like a hobby(s)?

ADRIENNE: Karin kills people on bicycle rides.

TODD: Hobbies or...

HW: Anything not music-related.

TODD: This is not my hobby, it's my job. I like it and it's my biggest interest besides work and SPITBOY it's my job. I'm a pre-school teacher. It's a hobby in one sense, but it's a job. Something I have to do every day to support myself and that aspect sucks. I'm not going to work full-time and be a mechanical machine or zombie and hate my life I decided. I've been working with kids for like 10 years, I love it.

KARIN: I've been doing Maximum stuff for like five years and I have an awesome bicycle. I'm really into bike riding. I like to camp out in Death Valley and take friends out there for weekends. I go there all the time. Also, I'm really into vegan cuisine, I love to cook. Love books.

NIKKI: I like to paint, have been doing that for a long time. Drawing was my first passion.

(BRETT, TODD and KAREN get into a discussion about T.V. while ADRIENNE tells me her hobbies.)

ADRIENNE: I do a magazine called Too Far, I volunteer for MRR, I work at a organic supermarket, I like to go lift weights and go running. I hang out with my best friend Lars, 24-7. He's rad. I like to read classics.

(CHARLES MAGGIO shows up.)

HW: Do you have any recordings coming out?

ADRIENNE: We have a 7" coming out on Allied.

TODD: It's the last two songs we recorded and wrote with Paula. We all wrote something for it.

KAREN: And we put a lot of time into it...

HW: We are supposed to remember that, Brett.

(Lots of laughter)

TODD: The recording is just amazing!

HW (Brett): Do you have any more topics that you ever think you are going to try and tackle that you have already tackled?

EVERYBODY in SPITBOY: Yeah! of course.

TODD: Topics besides what?

IN YOUR FACE

It's in your face
It's on your mind
Out of your mouth
It's what you say
The words you choose
The way you think
On the television - On your mind
On billboards - On your mind
In magazines - On your mind
The images, the pretty faces
The sex, sexual connotations
The sex, objectification
The sex, the exploitation
Who's to blame?
Sell sex, sexual connotation
Sell sex, sexual exploitation
The images, the pretty faces
Sell sex
Don't buy it!

VIOLENT TONGUE

Dripping sweet sarcasm oozes off your tongue
Daggers shoot from your mouth as you smile
Once silent opinions existed only in your mind
Sarcasm has gained you confidence
Honesty or compliments
Cannot ever be expressed
Honesty or compliments cannot be expressed
Accused over-sensitive if I protest
Accused over-sensitive if I defend
Accused over-sensitive for being human
I am only human
We are only human
Respect is not spoken
In the house of the violent tongue
Insecurities disguised with sarcasm
Intimidation disguised by a smile
But it makes you feel good
Don't you feel good, don't you feel strong?

IN TRADITION

I fear to show I'm an individual
Outside of being a woman
You fear to show me your personality
Outside of being a man
Taught to uphold the image
we hold up walls to each other
Limited by gender, Limited by definition
Just stop it
I find that I have been handed rules
On how to be a woman
You find that there are rigid guidelines
On how to be a man
Caught in a cycle of oppression
So fucking hard to break free
Realize that there are individual choices
And learn to challenge the expectation
Of what defines a woman
Of what defines a man





KARIN: I'm thinking of suicide today.

HW (Brett): Topics besides the "Oppressed Women" thing. (At this moment, all hell breaks loose, screaming and yelling between TODD, KAREN and BRETT ignites. BRETT finishes after I calm everyone down.) I'm not saying there is anything bad or wrong with it, or that nobody wants to hear it. I'm saying is there any other topics that you want to cover as a band?

TODD: I don't think that you have read our lyrics.

HW: (Brett): I have read your lyrics.

TODD: Because on the LP that you don't like the sound of, there are several songs that are not about gender issues.

HW (Brett): I didn't say I never listened to the record...

KAREN: Then you're pigeon-holing us...

HW (Brett): No I am not.

KAREN: You're pigeon-holing us because we are women.

HW (Brett): No, no...oh, god!

KAREN: You think that we write about women's issues because we are women!

TODD: What do you think we are talking about?

HW: My ears are going to be like clogged after hearing this again.

(It really starts getting heated, finally ADRIENNE breaks in.)

ADRIENNE: I think that, in my personal opinion, that the 7" has a lot of gender related issues. I think you look at the 12", read the lyrics and what they are about, that there are a lot of songs about gender issues, but then there are a lot of songs that are about things completely outside of gender issues. I could pick out songs and go into detail about their meanings. I also think if you look at the songs on compilations, you'll see that those songs are not about gender issues. If you look at the new 7", you see that those songs are not about gender issues. And I also think as we keep writing things that...what we keep expressing are going to be things that are very personal to us and they may or may not have to do with gender issues. I think that our frustration about that question comes from the fact that so many times all we hear is, "Oh, SPITBOY only writes about women and women's issues." because we are four women. I appreciate you patience listening to me but it's important to me to make clear.

TODD: Can I say something? I would like to say that people have read into songs like "Isolation Burns" and "True Self" in a "Oppressed Woman" perspective. Those songs are completely not about that. I didn't write them, ADRIENNE did, but I know. We have talked about this at length. Those songs are not about that. Maybe even if you were not alluding that, I would like to clear up very much so that because we are women and because we deal with and are very vocal & upfront about women's issues, people tend to pigeon-hole us, just like Karen said earlier. It's frustrating, because I'd like to think that I'm a lot more well-rounded.

HW (Brett): Possibly, I worded the question wrong, but I was asking you to name the things or topics that you are trying to cover.

ADRIENNE: I think the question was...

HW (Brett): O.K. I apologize...

KAREN: You don't have to apologize, let's just name the other issues that we talk about.

ADRIENNE: To me, I speak a lot about communication. To me, that's a big topic. Not just about men and women communicating, but just people relating to each other. We talk about a lot of people talking shit because that's something that is burning me up. About people's expectations, that's not about gender. I'd like to give you a lyric sheet, so you can look outside of this one view that you are seeing and see that there are other things being discussed.

HW: I think Brett might have asked that is because there are a lot of bands out there whose songs might mean specific things to themselves, but you read the lyrics and they mean absolutely nothing. They are so abstract.

ADRIENNE: Our lyrics aren't like that...

HW: No, yours aren't, but you can understand what I'm saying.

ADRIENNE: It's like FUGAZI's lyrics. Please, I need a dictionary to Guy's mind to understand what they are about.

KAREN: I think a lot of times to I think that people hide behind their lyrics. They are very vague because they don't want to be put on the spot, they don't want to cross a line. They don't want to have to stand for something.

HW: We are more into lyrics that are clear cut and defined. Straight out.

HW (Brett): Let me just say one more thing, I think you are all taking this too personally. You don't think we support you. If we didn't like the things you had to say as a band, we wouldn't be interviewing you.

TODD: It's just the way you said the "Oppressed Women" stuff.

HW: I try not to patronize anybody.

KAREN: You just came off really weird.

TODD: I would just like to say the song that I have written on the LP, there is "Violent Song 1". It's about communication but more about sarcasm that's used as a form of communication. That people are playing it off as "OH, I was just joking" but really they were stabbing you in the back. One of my favorite new songs is about capital punishment. It's a much more personal and for me, emotional view of the whole thing.

ADRIENNE: I appreciate that you want to do this interview. That's rad. If you are willing to put the time and energy into transcribing this and asking the questions and putting space in your magazine. Just having us in there, that shows support. I think this interview was a little heated at different times, but that's O.K. though. You can put us on line, we can put you on line. That's alright. But it's like I don't think you guys don't support us. The fact you want to do this and came up with questions that are articulate and interesting to us and written them down, shows you are interested and want to hear what we have to say.

HW: It takes a lot to get in our fanzine.

(Groans from the audience...O.K. so I have a big head!)

CHARLES: Stop this question if it was already asked. It's serious, not corny.

ADRIENNE: No, we are not involved with Riot Girl!

CHARLES: No, no. Karen, tell us about the Jerry Springer thing. How did it happen?

KAREN: Todd and I were a part of this women's group in San Francisco. There was this women involved who knew the sister of the director...

TODD: Her sister worked for the director.

KAREN: Some sort of connection. They wanted to do this thing on teens and how feminism is being represented in the '90s. They wanted someone who had some music perspective. That is how I got involved.

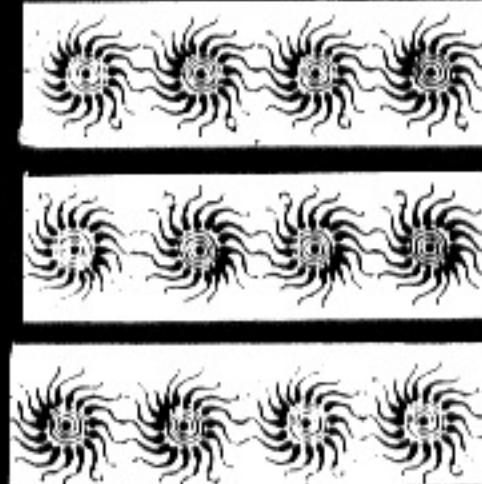
CHARLES: I was drinking water and when I saw you I spit it out. (Laughter)

KAREN: I had this BORN AGAINST "Fuck You, Sir." button on and I kinda had it just sort of there. Slightly hidden but not really. Then I took off something, and right during the commercial break, this guy comes by, to make sure the mikes were right. He comes up to me and points "You can't have that on the air." I was like "What! That's my button! I have to wear it."

HW: Don't you think those shows are like a total waste of time?

KAREN: Well, you see, I don't watch T.V. and don't know anything about Jerry Springer. When someone asked me about Jerry Springer I was like, "Who's Jerry Springer?" It sounded like a great topic so that's why I did it.

SPITBOY P.O. Box 40185 Berkeley, CA 94704-4185



SPITBOY

Mi Cuerpo Es Mio



the collector's corner

As you can figure out by now, the Collector's Corner no longer has trade lists. While this was a good idea, it became to demanding and had taken up too much space. Instead, we are going to use this space for record collecting related articles and news. We might announce latest trades, great finds, etc... all sorts of things that will interest the collector (and most anyone interested in the music covered in this fanzine.). This time though, we handed out some questionnaires about record collecting and received a few back. Here are the answers. -DK

1) Why do you collect records?

DAVE: I collect records because I love music. Music is my life so I surround myself with records. Records have a appeal all of their own. I love the way records look, feel, sound and oddly enough, smell. Record collecting is the only hobby that I have ever been 100% serious about. I may cut back at times, get discouraged but always come back to. I hate leaving a record store without at least buying something. Records are a serious thing with me.

MATT: I started to collect records a few years back, because I wanted to do a hardcore show on WRSU and I needed stuff to play. I like a lot of different music, I wanted to get stuff by some of the bands I like and bands from the same era and area. About three years ago, it turned into a big habit. I started to go to shows and buy stuff from collectors who weren't into their shit. I guess the real answer is that I'm a compulsive person. I can't be into something just a little. I need to have **EVERYTHING!**

GEOFF: Because I enjoy the music and just going out and searching for the record is fun in itself.

MIKE: Because I can't get everything I want on CD.

BRETT: I collect records because the music I like comes on vinyl. Plus, they look cool in your room.

PAT: The answer to the question: Why do you collect records is one that I often ask myself. I guess it comes down to this, each record that I own I can tell a story about; such as where I bought the record, if it's rare or the first time I saw that particular band. For example if someone pulls out my **TOKEN ENTRY 7"** I'll probably start telling them how **TOKEN ENTRY** was one of my favorite bands to see live. **TOKEN ENTRY** was also a band that my friend Brendan got me into. He also got me into hardcore, so like I said in the beginning, each (well maybe not all) of my records marks a point in my life; and of course record collecting is fun, something that hardcore is losing.

2) Do you buy what you like or do you buy what you think might be rare in the future?

DAVE: Like most I fell into the trap of buying records with a high prospective trade factor. I've wasted hundreds of dollars doing this. For the last few years, I've been only buying what I want. It's basically hard enough coming across the stuff I want, let alone undesired rare records. If I buy a double, it's usually going to be a gift or an on the spot trade. I don't have a box of trading records.

MATT: I mostly buy what I like. There is so much that I want, that I can't afford to waste money on things I don't. I will, however, pick up something rare for cheap, if I know I can trade it in for something I want.

GEOFF: In most cases, I only buy what I like, but there are some exceptions.

MIKE: I only buy what everyone else likes so I can keep them from getting what they really want.

BRETT: I am quite cheap so I usually buy records I think I will like. I have bought records before that I thought might be rare in the future, however.

PAT: I buy both what I like and what I think will be rare, but mostly what I like. Anybody want to trade for the **NIRVANA/FLUID live 7"** (colored vinyl, limited edition)? Send your offers.

3) How do you feel about high prices on rare discs?

MATT: As long as people will spend the money, the prices will stay high. I hate high prices. Mostly the prices are for tourists from countries where the U.S. dollar isn't worth that much. A Japanese kid wouldn't have a problem spending \$100 on a record, because that isn't too much money to him. But even if I was a millionaire, I wouldn't spend the money on high priced discs. The fun is in the hunt and in finding cool things cheaply.

GEOFF: I think it's ridiculous. There is really no reason for it. (There are a few exceptions)

DAVE: High prices on records are pointless, but to an extent do determine the value of a record. No matter what we personally think, we all mention dollar value of records in discussions. We are never going to get away from that. A record is only worth what a person is going to pay for it. In general, most punk/hardcore rarities are truly that: rarities. When there is only 1,000 pressed in the whole world, that's pretty rare. As time goes on, these records are getting older by the moment. Chances of coming up with a copy is getting slimmer with each passing day and we'll have to pay the price. I used to have a \$10 limit on a single record, but have changed that policy as my want list gets smaller. \$20 is a better average.

MIKE: They are O.K. as long as I'm the one selling them for that price.

BRETT: Some records are worth a good amount of money. Over thirty dollars is out of the question though.

PAT: It used to bum me out, but now I own most of the records I once decried the high price of.

4) Most money spent on a single record?

DAVE: I've spent \$30 for a copy of **THE FIX**'s "Jan's Room" and \$30 for a copy of **NECROS**'s "IQ32" with the skate park sleeve (100 made). The reason: Brett and I were at a record convention and I could find anything else I wanted. I had the money and said, "Fuck it!". Brett will never let me live that one down.

MATT: The most I spend on a record was \$40. It was for the **MISFITS** "Night Of The Living Dead". It was halloween and I was really into the whole **MISFITS** spirit. The night before that halloween, I found \$200 in a paper bag. The next day I went into a local store and there it was. It was Karma. I had to buy it.

MIKE: I paid \$150 for **JUDGE** "Chung King" LP.

GEOFF: \$50.00 BRETT: \$20, SSD "Get It Away"

PAT: Twenty dollars for "Flex Your Head", first pressing, violin cover, at the Princeton Record Exchange.

5) Best place to find rare discs?

DAVE: Right now, the best place to find rare discs is at the conventions. Stores just don't cut it anymore. (Well, maybe Princeton Record Exchange!)

MATT: The best place to find rare discs is at places where one wouldn't normally look. I've found rad shit at garage sales and at old book stores. At places like this, the stuff is most always cheap. Also, ex-punk rock junkies can be found on the streets of New York City selling great old shit for a fix. It's a shame but it's true.

GEOFF: Tim Singer's house.

MIKE: Charles Maggio's house...or find people who get out of hardcore and buy their records cheap.

BRETT: It used to be Sounds in N.Y.C., but now it has got to be those record shows, in particular Dave Stimpson's table.

PAT: The best place I ever found rare records at was Matt from **BOLD**'s house.

6) How do you feel about colored vinyl? Do you think it has got out of hand?

Favorite color?

DAVE: Colored vinyl was cool when people did it just to be different. Now everything has to be on colored vinyl, the novelty has definitely worn off. Now even the shittiest record is wanted just because it's on colored vinyl. Yawn. My favorite color is glow-in-the-dark and I've only seen it once. If you are going to do colored vinyl, please do glow-in-the-dark!!!!

MATT: Colored vinyl has lost a lot of clout as a gimmick, just the same as the 10" had. But I'm always partial to blood red vinyl on old scary-core stuff, like **ROSEMARY'S BABIES** and such ilk.

GEOFF: Colored vinyl is O.K. I collect some colored vinyl from certain bands/labels but when buying records it's not a priority. It has gotten really out of hand. I mean even majors are pressing colored vinyl collector's editions these days, so that shows you how bad it is. My favorite color is orange.

MIKE: Stupid trend made popular by the dopes at **Revelation**.

BRETT: I love colored vinyl and it can never get out of hand. My favorite color is any of those marbled varieties.

PAT: If you asked me this question a couple of years ago, I would have said that colored vinyl had gotten out of hand, but I think it's calmed down now. Favorite color: Green.

7) Do you collect any other types of music besides punk/hardcore?

DAVE: Yes, I collect all different types of music. Pop vocalists, movie soundtracks, new wave, oddities, etc... are all on my hit list. Like I said, I love records!

MATT: I listen to a lot of stuff besides HC/punk, but don't seriously collect anything else. I will, however, pick up any old early 80's hit on a single if I find it cheap enough.

GEOFF: Just whatever music I like. Mostly hardcore and metal.

MIKE: There's other music??? No, I listen to other music but don't collect much.

BRETT: I collect old KISS records, I have all the first pressings.

PAT: I collect some old school rap and ska.

8) Rarest record in your collection?

DAVE: Probably, **BLACK FLAG**'s "Nervous Breakdown" 7" original. That's judging by everybody's reaction when they see it.

MATT: The rarest record I have is the **JUDGE** "Chung King..." test pressing, which there is only six of. I don't really count this because I think artificially created rarities are cheesy. I guess the real rarest thing I have is the **YES L.A. comp.** This is also one of my favorite records, because I love all the bands and it's kinda cool (one-sided clear vinyl with handscreened song titles. Wahoo.).

GEOFF: **JUDGE** "Chung King" LP, **BLACK FLAG** "Thirsty and Miserable" 7"

MIKE: **SEPTIC DEATH** dbl LP on swirled vinyl, singed by **Pushead**. Only 50 made. (eat your hearts out!!)

BRETT: **NEGATIVE APPROACH** 7" I guess.

PAT: **JUDGE** "Chung King Can Suck it" #32.

9) Your single "Most Wanted" record

DAVE: "Yes LA" Dangerhouse comp. 12". Mat Gard, watch your back!!!!!!

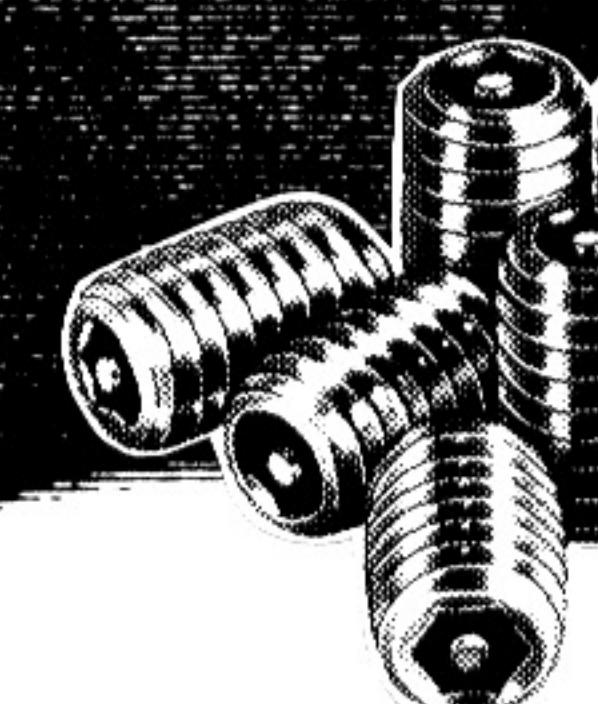
MATT: I really really really want, hum, I don't know. I never know what I want until I see it in a store or at a convention. Perhaps the first **FEAR** single is my most wanted, seconded closely by **DICKS** "Hate The Police" I also really want **YOUTH OF TODAY**'s "Crucial Times" record (nyuk nyuk).

MIKE: See my trade list.

GEOFF: DRI 22 song 7"

BRETT: **ANTIDOTE** "Thou Shall Not Kill" 7".

PAT: **PROJECT X** 7" with the Schism it came with.



10) Do you take care of your records? 11) Can you give some advice to the beginning collector?

DAVE: While I should get some record cleaner, I generally take very good care of my records. I inspect them before I buy, 7's go into plastic, 12's gets filed into a specially built cabinet. I don't leave records lying all over the place and never leave them out of their sleeves. One thing I'm bad with is not getting a new needle. I'm sorry...

MATT: I take very good care of my vinyl. I keep them all organized and keep them in plastic sleeves. I change my record player's needle pretty often. Mistreated vinyl is a tragedy that is gripping our nation. My friend Kevin had the first GERM single and he stepped on it. I have the pieces on my wall as a reminder.

GEOFF: Yes. I just keep them in the sleeves and clean them when needed.

MIKE: No. Who cares what condition they're in as long as they are on colored vinyl and rare.

BRETT: I take good care of my records. They are all in alphabetical order and neatly arranged in a sturdy bookcase. People must wash their hands before they touch them though.

PAT: Yes. All most all are in plastic sleeves, and they are all in alphabetical order, stored in the fire-proof vault that is buried 25 feet below my house.

The following addresses are of people who collect and trade records. Write them for lists and/or info:

Frank J. Cassidy
23 Wilson Terrace
Elizabeth, N.J. 07208-1712

Andrew Orlando
78-32 68th Ave.
Middle Village, N.Y. 11379

Justine De Metrick
201 East 12th St. #403
N.Y., N.Y. 10003

Matthew Gard
19 Union St.
New Brunswick, N.J. 08901
1 (908) 247-0935

Ben Fuller
36 Elmwood Lane
Fair Haven, N.J. 07704
1 (908) 741-0874

Luis Barrera
240 N.W. 63rd Ave.
Miami, FL 33126

Tony Rettman
1977 North Olden #301
Trenton, N.J. 08618
1 (609) 883-6946

Brendon Rule
P.O. Box 174
NPS Station
Amherst, MA 01004-0174

Grace Scalione
1725 61st
Brooklyn, N.Y. 11204

Mike Gifford
P.O. Box 1201
Buffalo, N.Y. 14213-7201

Chris Strickland
44 Linden Place
Red Bank, N.J. 07701

Emil Busse
4787 S.W. 154th Ave.
Miami, FL 33145

Jon Reed
P.O. Box 137
Berkeley, CA 94701

Brian/DROP DEAD
P.O. Box 8511
Warwick, RI 02888

Justin Morley
8 Pinecrest Rd.
Jersey City, N.J. 07305

Mike D'Elia
45 Beech St.
Hillsdale, N.J. 07642
1 (201) 358-2973

Mark Dargie
P.O. Box 808
Southwick, MA 01077

Charles Maggio
305 Haywood Dr.
Paramus, N.J. 07652

Mike Ruhule
6599 Madrid Rd. #2
Coleta, CA
1 (805) 968-8937

Lali Donovan
3655 20th St. #1
San Francisco, CA 94110

Richard Derespina
562 54th St.
Brooklyn, N.Y. 11220

Timojhen Mark
P.O. Box 40959
San Francisco, CA 94140

Joe Martin
42-20 203rd St. 1st floor
Bayside, N.Y. 11361

Patrick K. Tutek
Fordham Univ.
Station 37/Box 1136
Bronx, NY 10458

MATT: 1) Get some record collecting rules for yourself and stick to them just to keep yourself under control. Things like a set spending limit and stuff like that. 2) Don't just get everything that is and might be rare. Set yourself in a direction that you like. It makes things a lot more enjoyable. Right now I'm big into old L.A. stuff and N.Y.C. thrash. I get a lot of satisfaction from getting stuff I like. 3) Stealing from big stores is a serious option, but be careful. Also, don't be a dick and steal from little stores, other collectors or especially your friends. 4) Don't hang out with Charles Maggio. He'll drive you crazy. He also has crap taste in music. REMEMBER, RECORDS ARE A DRUG AND YOU CAN GET HOOKED ON THEM—WORD!

DAVE: All I can say is buy what you like. Learn the history of the music you like. It's fulfilling to know when the record came out, how many were pressed, etc... Beware of bootlegs! They are the scrounge of record collecting. And most importantly have fun!

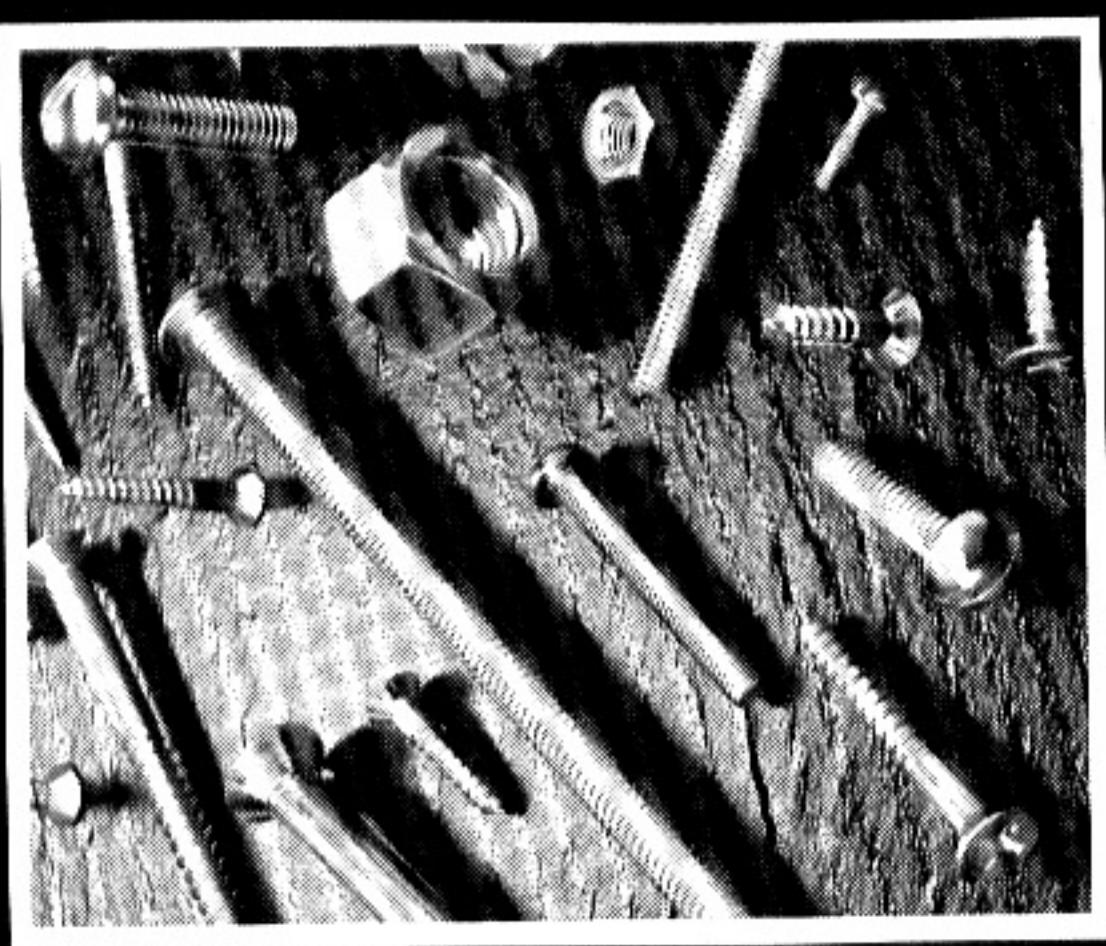
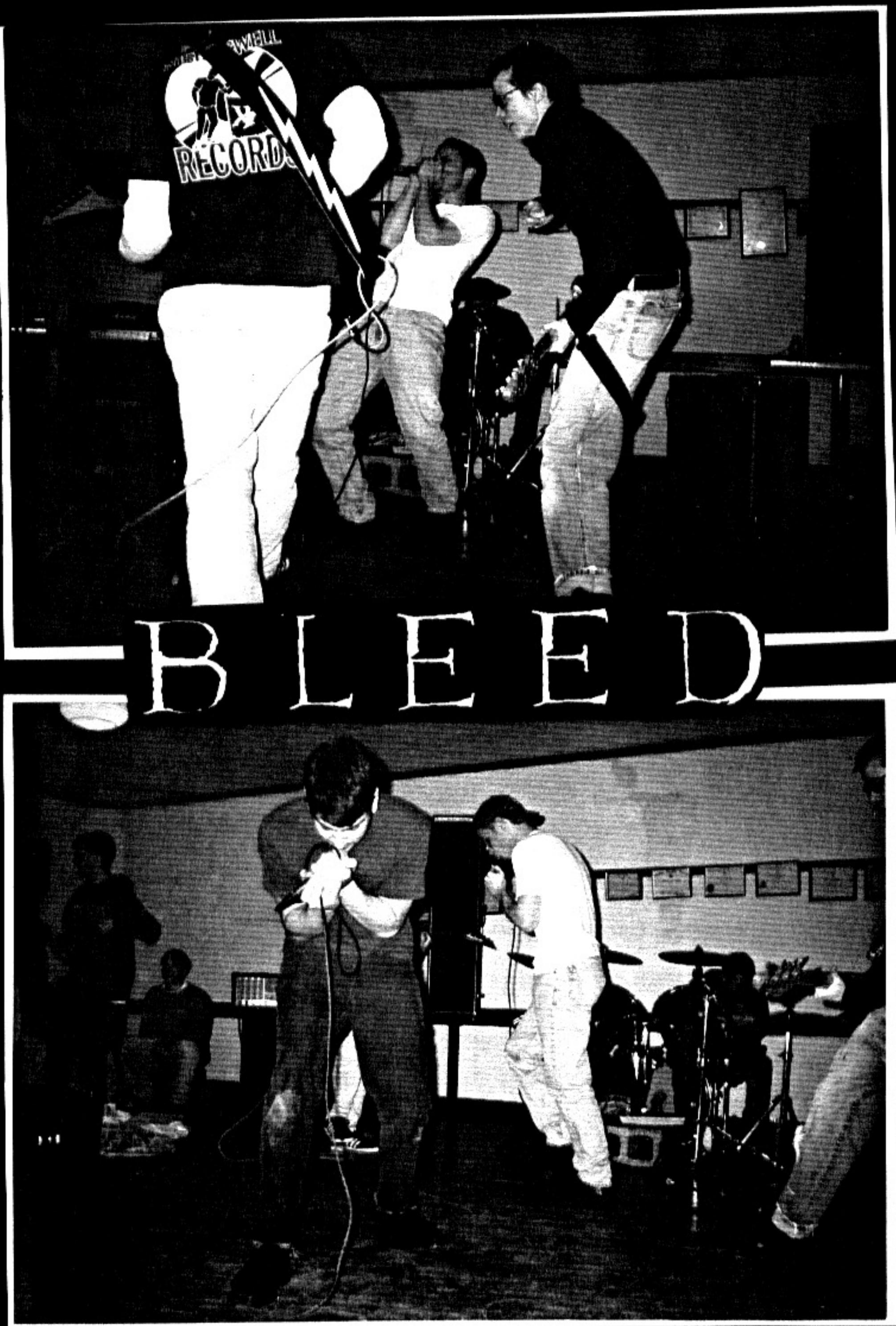
MIKE: Either buy all my rare records for mucho \$\$ or spend the time to hunt them down for really cheap and have some fun at the same time. And if you took my answers seriously, I've got a copy of DYS "Sisterhood" 7" on yellow vinyl to sell you. Write for my list.

BRETT: Get a PROJECT X 7".

PAT: The best advice I can give to a beginning collector is not to pay huge amounts for a record, you'll find it cheaper sooner or later; and don't get in my way, I'll trample old ladies in my quest for rare records.



the collector's corner



BRINGIN' IT DOWN...
WITH IT UP

IT UP

WITH

jersey straight edge
**HOGAN'S
HEROES**

ex side by side
**ALONE IN
A CROWD**

revelation recording artists
**CHAIN OF
STRENGTH**

• 25 •
THRAX
Gt.

uction

Here we are again, we need another page to round out the issue so I had this flyer lying around. Consider it a hint as to what's going to be in the next issue! Look for it around August 1994. -Brett and Dave

FR at 1
not
a sc

David Koenig
25 W. Price St. Apt. 3E
Linden N.J. 07036 4211

HARDCORE FANZINE

Brett Beach
2551 Constance Dr.
Manasquan N.J. 08736



photo: Mike D'Elia

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